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JULY '92

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July 1992
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Dear Readers

As I sit here typing this letter, the sky is black and it's pouring with rain - real April showers.

Let's hope that by the time you get this issue of *Machine Knitting Monthly*, the weather has cheered up and you're thinking of summer holidays.

We've lots of pretty garments to help you get in the holiday mood. Two lovely new designs from Nina Miklin, a cardigan with long sleeves in fine Mohair which makes an ideal cover-up for cool evenings and a short version in 100% cotton for a sporty day look.

There's a good selection of Fair Isle sweaters with either long or short sleeves and lacy jumpers - plenty to supplement any wardrobe, whether holidaying in this country or abroad.

How about tidying out your wool cupboard and using your left over 3-ply and 4-ply yarn to make some hats for charity? Help the Stroke Association and enter a competition at the same time. There's a chance of winning a knitting machine and ribber so read all about it in this month's Duomatic Update.

Why not knit a cottage garden in bright colours to remind you of summer all year round? Wendy Phillips shows you how on page 30 and don't forget to look at the countryside in July with Iris Bishop on page 60.

With so much inspiration in the pages of this month's magazine let's hope that after reading all the features you still have time for knitting.

Sheila

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EXCLUSIVE
DESIGNS BY
NINA MIKLIN**
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- Pat Coulston
- Nicola David
- Mary Dowse
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3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

NEWS LINE

Evergreen are taking advantage of the many tons of rubbish, until recently just dumped, that come from spinning and knitting factories, jumble sales and charity shops.

The unwanted textiles are sorted into qualities, wool and man-made, then into colours. This means that when the raw materials are reduced to fibre ready for re-spinning, they already have colour in them. This all helps in the recycling process, as no new chemicals need to be added, which saves energy and water. Because the vast majority of fibres have been treated for a machine wash, shrinkage is minimal.

Evergreen Recycled Fashions have taken a novel approach by producing fashionable, quality garments and other textile items using a very high proportion of recycled fibres. Since the components to be recycled have already undergone many of the most energy intensive and polluting processes involved in textile manufacture, significant energy, water and chemical savings are made. The company works closely with suppliers to ensure that energy consumption and pollution are kept to a minimum without sacrificing quality.

Since their launch, Evergreen have widened the types of fibres

being reclaimed. At first, only wool fibres were used. Now man-made fibres and cottons, which are not biodegradable and give off toxic fumes when burned, are also reclaimed to create blends suitable for all uses.

The extra strength of synthetic fibres allows Evergreen to spin finer yarns with increased efficiency.



Evergreen are spinning two yarns at the moment: 4-ply or 2/8s (50% wool, 45% acrylic, 5% other fibres), in oil, 100% recycled, 100% undyed, 1,000g retails at £12.00; 2-ply or 2/12s (75% acrylic, 20% cotton, 5% other fibres), in oil, 100% recycled, 100% undyed, 1,000g retails at £12.50.

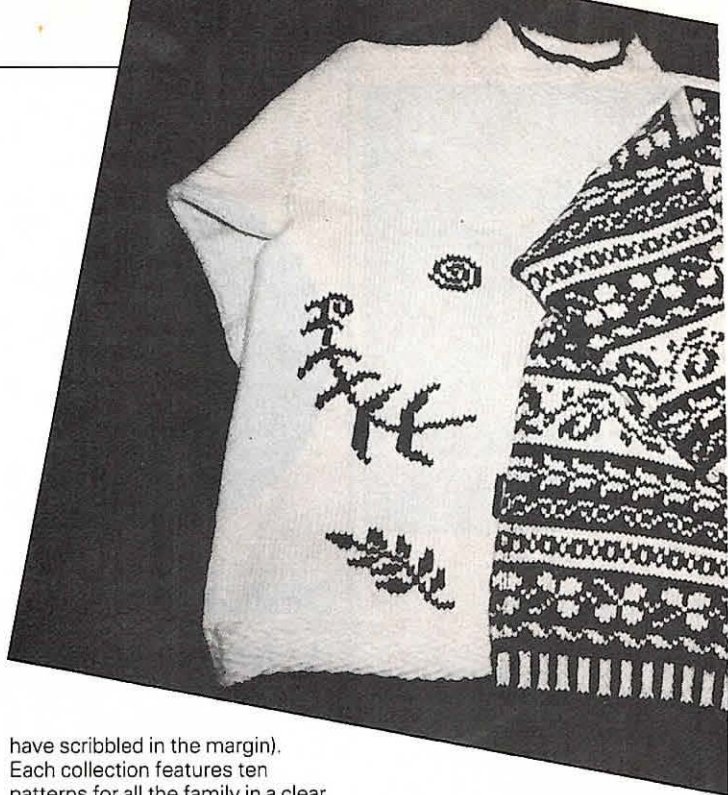
The 4-ply yarn is available in 18 shades and the 2-ply is available in six shades, with more being added by the end of the year. There is a showroom at the mill, selling yarn, tweed suits, picnic rugs, caps, scarves and knitwear, which welcomes visitors and coach parties.

For further information including shade cards write to: Evergreen Recycled Fashions, Albert Mills, Bradford Road, Batley Carr, Dewsbury, West Yorkshire WF13 2HE. Tel: 0924 453419.

City Modules Ltd, produce budget priced collections of machine knitting patterns and artwork which are both affordable and innovative.

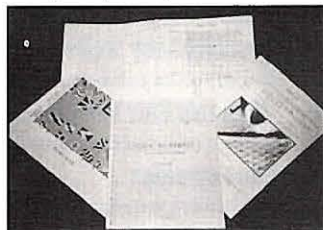
Currently CML offers a choice of three books of garment patterns by designer Teresa Schiff and two collections of artwork for electronics and intarsia work with a proportion of designs suitable for punchcard machines.

The pattern books also come with a unique LARGE PRINT option, plus a one-side only print feature which leaves plenty of room for a knitter's own notes (no more trying to make out what you



have scribbled in the margin). Each collection features ten patterns for all the family in a clear lay-flat format with transparent plastic covers to protect them from machine oil and coffee stains.

Each collection is aimed at a very specific market. Look - No Hands! contains garter carriage patterns especially suitable for those new to this attachment, but with plenty to inspire the more



experienced knitter. It costs £3.95 and as the price includes p&p it has to be one of this year's best buys.

Ebony and Ivory is a celebration of the ever popular black and white fashion, with designs that vary from a striking oversize plaid sweater, an ivory design with unusual slip stitch yoke, bands and Swiss-darned abstract art, to a child's "blackboard" with a simulated chalk drawing of a tipsy looking cat. For men there is a stylish slip stitch shawl collared jumper and a black on black sideways knitted jacket in wool and chenille that will quickly find it's way into a girlfriend's wardrobe. Ebony and Ivory follows the same format as Look - No Hands, it is full of punchcard designs which can be used for other projects. Good value at £4.95 inc p&p, and every design is eminently wearable.

Fine Print their latest release is for all those knitters with standard gauge machines who bought Ebony and Ivory and liked the patterns. All new patterns, but with a wider selection of weights of yarn for all seasons suitability and with styles from the simplest and most stylish to high-drama pieces for electronics. Once again

the LARGE PRINT option is a feature which has already brought a lot of knitters into the CML order book and at £5.50 inc. p&p this is summer knitting at "pick-your-own" prices.

For knitters who use their own personal blocks but would like more inspiration for patterns, CML's artwork collections are fantastic value for page after page of charted designs directly traceable to Brother electronic sheets and easily used by all knitters to give their work an individual look. Reflecting the strong oriental interest of 91/92 Eastern Promise is more than 20 pages of designs taken from many different types and styles of oriental art and craftwork at only £3.95. From tiny borders to stunning samurai, perfect pandas, wild horses, glorious geishas, storks and symbols, there is dramatic proof that there is life beyond the "Willow Pattern". In loose leaf format contained in a clear plastic wallet, these are



designs to use again and again, singly or in a combination, wherever you want to catch the eye and the compliments.

Once again in exotic lands, Primotif is a collection of motifs and artwork from tribal cultures around the world; strong, simple, dramatic and very much echoing the current preoccupation with all things ethnic. From the North American Indian via Africa, Australia and the Inuit (Eskimos), ancient crafts here lend their magic to our more modern

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn



A Brother 950i with ribber and Clwyd Technics software for computer design are used in the workshop. What is badly needed now is a supply of bright and stimulating material in the form of posters which illustrate or refer to wool and textiles – these are essential to encourage the residents to partake in this particular form of therapy. However, a supply of such posters has proved hard to locate so Trevor would be delighted to hear from any supplier or reader who might be able to suggest a source or help in some way. He is also looking for a supply of three-ply yarn for use on the ribber in jacquard work – again, please help if you can. Either write to Trevor at Langley House Trust, 9 Downshire Square, Reading, Berkshire RG1 6NJ or 'phone him on 0734 572457.

pursuits. Almost 30 pages of art for only £4.25 and as with Eastern Promise, copyright free for all those who knit for a profit.

Please make cheques payable to CML, state on the back if large print is required and send to: City Modules Limited, 244 Shrub End Road, Colchester CO3 4SA.

The creative value of machine knitting, both with wool and other yarns, is now recognised by many establishments as a valuable part of therapy or treatment – especially for those who are in residential rehabilitation. Recently, Trevor Dunkerley, warden of Langley House Trust – a residence for the rehabilitation and after-care of ex-offenders – has written to tell us about his residents, several of whom have suffered mental and mental-handicap disorders. Machine knitting plays an important part in stimulating the residents' creative talents and a small textile workshop has been set up with some encouraging results.

Glenda Worth and Dee Malpas formed a partnership last year after they had completed their City & Guilds Machine Knitting course, and opened up *GlenDee*, their designer knitwear shop in Hopkins Passage, Welshpool, Powys. The shop displays a range of ready made designer knitwear, machine accessories, motifs, haberdashery and so on. Customers can choose from the wide selection of knitwear on offer or have a design made specially for them in the style, size and colour of their choice.

There is a large upstairs showroom with a variety of coned yarns as well as new and second hand machines. Here, on the first floor, Glenda and Dee also hold evening classes for beginners and advanced knitters and also their own Knitting Club meetings. New members are welcome to the 6▶

New products, colours and prices

A special event or a change of address

If it's news, we want to know

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Club for an annual fee of £5 plus £1.75 per meeting. Members are given a discount card which entitles them to 10% off all yarn and haberdashery purchases from the shop and they also have the opportunity to sell their garments through the shop on a commission basis.

Every quarterly club meeting turns into a very pleasant 'social event' with wine and nibbles and subsidised trips are organised at frequent intervals (but not always to do with knitting!) for added interest. Glenda and Dee would be pleased to hear from anyone who might like to join the club and also from anyone who would be willing to give talks or demonstrations at club meetings. For more information ring either Glenda or Dee at the shop on 0938 554233.

Ruth Wood is a very busy lady who runs her own knitting club, as well as travelling around the country demonstrating the Hague Linker. The Hague Linker is a wonderful machine which is quick and simple to use, saving hours of hand sewing and gives making up that professional look.



Linkers can either be hand or electrically operated. The new one comes complete with a point ring measure and point guard.

Ruth has also produced a video on the Hague Linker which shows lots of hints on how to obtain a truly professional garment. It costs £14.95 and is available from: Hague Linking Machines, Mile End Road, Colwick, Nottingham NG4 2DW.

The Oriental Collection is a set of four new counted cross stitch kits from Madeira Threads (UK). Designs are based upon oriental flower interpretations of Chrysanthemum, Quince, Tiger Lily and Magnolia. At £9.95, each kit includes full instructions plus 18 count Aida fabric and all threads (Madeira's six strand Embroidery Floss and Metallics).

Also recently available from Madeira Threads is a fine, pure

100% cotton for crochet, lace and other craft work. This is a high quality, fast dyed cotton with a mercerised finish. The eight shades – Ecru, Cream, Lemon, Mint, Pale Blue, Peach, Pink and Red – are available on 65 gram balls (400 yards), whilst White only comes on a 75 gram ball (450 yards). The cost is competitive at around £2.05 per ball (any colour).

The Oriental Collection and the new crochet cotton are now available from Madeira stockists and good craft shops throughout the country.

Last year, a successful machine knitting seminar was held in the South West at the Webbington Hotel near Cheddar. The event was organised by Kate Arklay and Diane Bennett and attracted a great response both from knitters local to the area as well as those from further afield. If you missed out last year, you will have another opportunity to attend this seminar which is scheduled to take place again this Autumn on Saturday and Sunday, 24th and 25th October.

Kate and Diane have booked the same venue with its easy access just minutes off the M5 motorway and superb views across the Somerset countryside. The format of the seminar will be similar to last year with speakers to include Trisha Whitfield and Diane Bennett, plus two optional lectures, one by Ann Brown of Posh Frocks and the other for Passap owners. The day will include a fashion show and the exhibition will feature everything for the machine knitter. Tickets cost £5.50, with reductions for OAPs and group bookings. For more information contact Kate Arklay, The Vinery, Winscombe, Avon BS25 1AN or telephone 0934 843634.

King Cole are pleased to announce the launch of a new Spring/Summer quality for 1992.

Tops is 85% Acrylic and 15% other fibres and available in a giant 250g ball with free hand-knit instructions for a summer top on the reverse of the ball-band. The yarn comes in seven pastel shades: Sunshine, Peach Melba, Pink Glint, Lilac Cream, Pearl White, Green Ice and Blue Moon. The launch is also supported by a leaflet containing four designs which can each be knitted from one ball. Tops is excellent value for money at no more than £3.99 a ball. Following the success of King Cole's Smarty DK weight on 100g balls, they have introduced a 4-ply weight on 400g cones for machine knitters. The yarn is available in 5 shades: Mint Chip 27; Vanilla 99; Neopolitan 170; Blueberry Ice 20; Knickerbocker Glory 125 and

GOLD ST★R AWARD

Recently our special commendation has been awarded to shops which have shown particular kindness to customers. This month's winners are certainly not short of kindness either but it was the general all-round excellence of their business that made Tessa Brown of Mansfield recommend the Ollerton Machine Knitting Centre for our Gold St★r.

Tessa wrote to say that she found the shop which is tucked away behind "Wheels 'n' Things", a motor spares shop, quite by accident. She was surprised to find a treasure palace of colourful yarns and all types of machines including the newest models.

Tessa, a keen machine knitter, was a little nervous as she had just moved from the South and was conscious of the supposed North/South divide but she found the warmest welcome. She has since discovered that owner Pauline and her colleague Sue are both very knowledgeable and extremely helpful in spite of the fact that Tessa had obviously bought her machines elsewhere.

Her letter says "The standard of knitwear on display in the shop is nothing short of haute couture which reflects the activity of the shop. Sue runs workshops on knitting including the professional finishing that is in evidence in the display garments." She also designs and takes evening classes and the shop has its own service engineer - Pauline's husband Keith who runs the motor spares shop.

All in all, Tessa's letter describes a family business that is well-run, up-to-date and very considerate of its customers so we are pleased to be able to give a Gold St★r to Ollerton Machine Knitting Centre, 7 Rufford Avenue, New Ollerton, Nottinghamshire.

costs approximately £7.99. King Cole have introduced their new range of leaflets for the Spring and Summer. Two of the leaflets (2237 and 2238) are mother and daughter double knitting designs in the popular Smarty. Following the increased demand for crochet designs, two leaflets (2239 and 2240) feature summer tops with cardigans which can be knitted or crocheted in Carolina DK which is

Design Group to contact her. Over 140 people replied and enquiries are still coming in. An inaugural meeting to launch the group was held recently, where it was decided to approach knitters and weavers as well. The group are hoping to produce a publication, organise workshops, courses and so on and plans to become involved in schools and colleges. The cost of this is to come out of the subscription of £25 per year. If you are interested please contact: Maggie Dunn, 20 Valley Road, West Bridgford, Nottingham NG2 6HG. Please include a SAE.

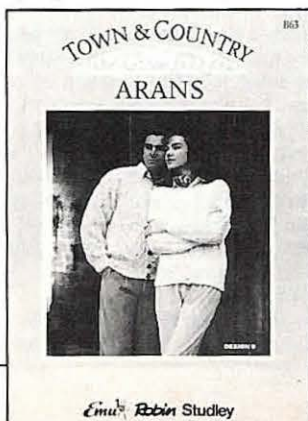
A new booklet from the Robert Glew group Town & Country Arans contains four new designs for the family. Two designs are in chest/bust sizes 61-117 cm (24-46 in) and there are two designs for adults in 81-117 cm (32-46 in).

There are also four new leaflets with Aran designs: three traditional Aran patterns for the whole family and one mother and daughter cardigan with a lace zig-zag and cable pattern.



100% cotton on 50g balls. Four of the knitting patterns have been designed by Pat Menchini and Betty Barnden. Petal DK, a long established yarn in 100g balls with a lustre effect has four new designs to support it for 1992.

At the end of last year, in the Embroidery Magazine, Valerie Campbell-Harding invited professional people interested in forming a Computer Textile



designer yarns BUY THE LUXURY YARNS FAMOUS KNITWEAR DESIGNERS USE DIRECT FROM THE MILL IN 1992

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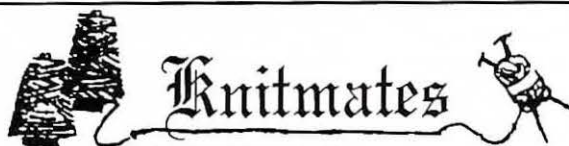
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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 61 [67, 73, 79] Ns at left and right of centre 0 to WP. 122 [134, 146, 158] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5-/MT-5-, K 33 rows. Using MT/MT, K 1 row. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 61 [67, 73, 79] Ns at left and right of centre 0 to WP. 122 [134, 146, 158] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Using MT-5-, K 67 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *

ALL MACHINES

Inc 1 st at each end. 124 [136, 148, 160] sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, K 133 [143, 153, 163] rows. Work measures 33.5 [35.5, 37.5, 39.5] cm, 13 1/4 [14, 14 3/4, 15 1/2] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st (3 sts in) at each end of next and every foll 3rd row until 98 [102, 106, 112] sts rem. K 76 [64, 52, 53] rows. RC shows 246 [256, 266, 286].

SHAPE NECK

Note patt row on card. Push 52 [54, 56, 59] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 3 Ns at left to HP on next and foll alt row.

SHAPE SHOULDER

Push 5 [7, 6, 8] Ns at right to HP, K 1 row. Push 3 Ns at left to HP, K 1 row. * Push 5 [5, 6, 6] Ns at right to HP, K 1 row. Push 3 Ns at left to HP, K 1 row. Rep from * twice more. Cont in st st. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine. With carriage at right, push 46 [48, 50, 53] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side reversing shapings by reading left for right and right for left. Push rem 42 Ns from HP to UWP. Using WY, K a few rows and release from machine.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 62 [68, 74, 80] Ns at right of centre 0 to WP. Work as for back from * to *.

1 TUCK STITCH CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Nina Miklin Milan.

1 [1, 1, 1] x 200 [200, 200, 250]g cone in Shade 07 (MY).
7 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 150g.

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn, please write to Nina A. Miklin, PO Box 1720, London W9 1TT.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 94 [103, 112, 122] cm, 37 [40 1/2, 44, 48] in.

Length to shoulder 59 [61, 63, 67] cm, 23 1/4 [24, 24 3/4, 26 1/2] in.

Sleeve seam 39.5 [41.5, 43.5, 47] cm, 15 3/4 [16 1/4, 17, 18 1/2] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 47 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

MACHINES WITH RIBBER

For all ribbing, put slide lever on II for Brother machines or use "P Carriage" for Silver Reed machines.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (right light on) and button 2 (left light on 580 and SK 840 machines; right light on other models).

BROTHER ELECTRONIC MACHINES

Centre pattern over centre 0.

MACHINES WITHOUT RIBBER
Push 62 [68, 74, 80] Ns at right of centre 0 to WP. Work as for back from * to *

ALL MACHINES

** Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, K 133 [143, 153, 163] rows. Work measures 33.5 [35.5, 37.5, 39.5] cm, 13 1/4 [14, 14 3/4, 15 1/2] in. Place marker at right edge.

SHAPE ARMHOLE

Dec 1 st (3 sts in) at right edge of next and every foll 3rd row until 49 [51, 53, 56] sts rem. K 36 [24,

12, 13] rows. K 1 row extra for right front.

SHAPE NECK

Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to HP on next and foll 2 alt rows, K 1 row. Push 2 Ns at left to HP on next and foll alt row, K 1 row. Using nylon cord, K 17 sts at left by hand taking Ns down to NWP. K 4 rows. Dec 1 st at neck edge of next and every foll 5th row until 28 [30, 32, 35] sts rem. K 13 rows. RC shows 251 [261, 271, 291] (252 [262, 272, 292] on right front).

SHAPE SHOULDER

Push 5 [7, 6, 8] Ns at right to HP, K 2 rows. Push 5 [5, 6, 6] Ns at right

to HP on next and foll 2 alt rows, K 1 row. Cont in st st. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine. Unravel nylon cord over rem 17 Ns bringing Ns back to WP. Using WY, K a few rows and release from machine **.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 62 [68, 74, 80] Ns at left of centre 0 to WP. Work as for back from * to *

MACHINES WITHOUT RIBBER
Push 62 [68, 74, 80] Ns at left of centre 0 to WP. Work as for back from * to *

ALL MACHINES

Work as for left front from ** to ** noting alteration in number of rows worked and reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 31 [31, 34, 37] Ns at left and right of centre 0 to WP. 62 [62, 68, 74] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5-/MT-5-, K 29 rows. Using MT/MT, K 1 row. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 31 [31, 34, 37] Ns at left and right of centre 0 to WP. 62 [62, 68, 74] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Using MT-5-, K 59 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

2nd SIZE

Inc 1 st at each end.

ALL SIZES

62 [64, 68, 74] sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th [7th, 8th, 9th] row until there are 110 [110, 110, 116] sts. K 21 [14, 17, 11] rows. RC shows 165 [175, 185, 200] and work measures 39.5 [41.5, 43.5, 47] cm, 15 3/4 [16 1/4, 17, 18 1/2] in. Place marker at each end.

SHAPE TOP

* Dec 1 st (3 sts in) at each end of next and foll alt row, K 2 rows. Rep from * 14 times more, Dec 1 st (3 sts in) at each end of every foll alt row until 48 sts rem, then on every row until 40 [40, 40, 44] sts rem. Cast off.

FRONT BANDS

Push 121 [126, 131, 140] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-1, K 3 rows. Using MT-2, K 4 rows. Counting from left edge, make buttonholes over the 4th, 5th, 6th, 7th, 16th, 17th, 18th, 19th and every foll 19th, 20th, 21st, 22nd [20th, 21st, 22nd, 23rd; 21st, 22nd, 23rd, 24th; 22nd, 23rd, 24th, 25th] sts. K 2 rows. Using MT-3, K 15 rows. Using MT-2, K 2 rows. Make buttonholes over same Ns as before. K 4 rows. Using MT-1, K 3 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With K side facing, pick up sts along front edge and place on to Ns. Using MT-3, K 1 row. K 1 row loosely by hand. Cast off with a latch tool. Repeat for button band omitting buttonholes.

TO JOIN SHOULDERS

Push 28 [30, 32, 35] Ns to WP. With P side of right back shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Using MT-3 and MY, K 1 row. K 1 row loosely by hand. Cast off with a latch tool.

Repeat for left shoulder reading left for right.

NECKBAND

Push 138 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-1, K 3 rows. Using MT-2, K 3 rows. Using MT-3, K 2 rows. Counting from left edge, make a buttonhole over the 5th, 6th, 7th and 8th sts. K 8 rows. Using MT-4, K 3 rows. Using MT-3, K 8 rows. Make a buttonhole over same Ns as before. K 2 rows. Using MT-2, K 3 rows. Using MT-1, K 3 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With K side facing, pick up sts around neck edge and place on to Ns. Using MT-3, K 1 row. K 1 row loosely by hand. Cast off with a latch tool.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves. Join side and sleeve seams. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.

Hand wash in lukewarm water.

TUCK STITCH JACKET

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 72 [80, 88, 96] Ns at left and right of centre 0 to WP. 144 [160, 176, 192] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3, MT-3, K 57 rows. Using MT/MT, K 1 row. Transfer sts for st st *

MACHINES WITHOUT RIBBER
Push 72 [79, 86, 96] Ns at left and 71 [79, 88, 95] Ns at right of centre 0 to WP. 143 [158, 176, 191] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Using MT-3, K 115 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *

1st AND 4th SIZES

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

144 [160, 176, 192] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 20th [20th, 25th, 30th] row until there are 152 [168, 184, 200] sts. K 30 [38, 30, 22] rows. RC shows 110 [118, 130, 142] and work measures 29.5 [31, 33, 35] cm, 11 3/4 [12 1/4, 13, 13 3/4] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st (3 sts in) at each end of next and every foll 3rd row until 128 [134, 140, 146] sts rem. K 102 [87, 78, 63] rows. RC shows 246 [254, 272, 284].

SHAPE NECK

Note patt row on card. Push 69 [72, 75, 78] Ns at left to HP and cont on rem sts for first side. K 1 row.

SHAPE SHOULDER

Push 5 [8, 6, 9] Ns at right to HP, K 1 row. Push 5 Ns at left to HP, K 1 row. Push 5 [5, 6, 6] Ns at right to HP, K 1 row. Push 5 Ns at left to HP, K 1 row. * Push 5 [5, 6, 6] Ns at right to HP, K 1 row. Push 4 Ns at left to HP, K 1 row. Rep from * once more. ** Push 5 [5, 6, 6] Ns at right to HP, K 1 row. Push 2 Ns

2 TUCK STITCH JACKET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Nina Miklin Sahara 17.

1 [1, 1, 1] x 300 [300, 350, 350]g cone in Colour 32 (MY). (Already wound treble.)

7 buttons.

Pair shoulder pads.

GARMENT WEIGHT

Finished garment in second size weighs 270g.

The fibre content of this yarn is 100% Pure Cotton. For further information about this yarn, please write to Nina A. Miklin, PO Box 1720, London W9 1TT.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 93 [103, 113, 123] cm, 36 1/2 [40 1/2, 44 1/2, 48 1/2] in.

Length to shoulder 52.5 [54, 57, 59] cm, 20 3/4 [21 1/4, 22 1/2, 23 1/4] in.

Sleeve seam 10.5 [11.5, 13, 14.5] cm, 4 1/4 [4 1/2, 5 1/4, 5 3/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 59 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

MACHINES WITH RIBBER

For selvedge, put slide lever on II for Brother machines.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (right light on) and button 2 (left light on 580 and SK 840 machines; right light on other models).

BROTHER ELECTRONIC MACHINES

Centre pattern over centre 0.

at left to HP, K 1 row. Rep from ** once more. Cont in st st. Push Ns at right from HP to UWP, K 1 row. Using WY, K a few rows and release from machine. With carriage at right, push 59 [62, 65, 68] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side reversing shapings by reading left for right and right for left. Push rem 54 Ns from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 72 [80, 88, 96] Ns at right of centre 0 to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 71 [80, 89, 95] Ns at right of centre 0 to WP. Work as for back from * to *.

1st AND 4th SIZES

Inc 1 st at right edge.

3rd SIZE

Dec 1 st at right edge.

ALL SIZES

72 [80, 88, 96] sts.

ALL MACHINES

** Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, shape side by inc 1 st at right edge of every 20th [20th, 25th, 30th] row until there are 76 [84, 92, 100] sts. K 30 [38, 30, 22] rows. RC shows 110 [118, 130, 142] and work measures 29.5 [31, 33, 35] cm, 11¾ [12¼, 13, 13¾] in. Place marker at right edge.

SHAPE ARMHOLE

Dec 1 st (3 sts in) at right edge of next and every foll 3rd row until 64 [67, 70, 73] sts rem. K 50 [35, 26, 11] rows. K 1 row extra for left front.

SHAPE NECK

Push 6 Ns at left to HP, K 2 rows. Push 5 Ns at left to HP, K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP on next and foll 3 alt rows. K 1 row. Using nylon cord, K 23 sts at left by hand taking Ns down to NWP. K 4 rows. Dec 1 st at neck edge of next and every foll 5th row until 37 [40, 43, 46] sts rem. K 19 rows. RC shows 247 [255, 273, 285]. (248 [256, 274, 286] on left front.)

SHAPE SHOULDER

Push 5 [8, 6, 9] Ns at right to HP, K 2 rows. Push 5 [5, 6, 6] Ns at right to HP on next and foll 4 alt rows, K 1 row. Cont in st st. Push Ns at right from HP to UWP. K 1 row. Using WY, K a few rows and release from machine. Unravel nylon cord over rem 23 Ns bringing Ns back to WP. Using WY, K a few rows and release from machine **.

LEFT FRONT**MACHINES WITH RIBBER**

With ribber in position and carriage at right, set machine for 1×1 rib. Push 72 [80, 88, 96] Ns at left of centre 0 to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 71 [80, 89, 95] Ns at left of centre 0 to WP. Work as for back from * to *.

1st AND 4th SIZES

Inc 1 st at left edge.

3rd SIZE

Dec 1 st at left edge.

ALL SIZES

72 [80, 88, 96] sts.

ALL MACHINES

Work as for right front from ** to ** noting alteration in number of rows worked and reading left for right and right for left.

SLEEVES**MACHINES WITH RIBBER**

With ribber in position and carriage at right, set machine for 1×1 rib. Push 52 [52, 54, 54] Ns at left and right of centre 0 to WP. 104 [104, 108, 108] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT—3·/MT—3·,





K 15 rows. Using MT/MT, K 1 row. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 52 [52, 54, 54] Ns at left and 52 [52, 53, 53] Ns at right of centre 0 to WP. 104 [104, 107, 107] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Using MT-3-, K 31 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

3rd AND 4th SIZES

Inc 1 st at right edge.

ALL SIZES

104 [104, 108, 108] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 10th [11th, 13th, 15th] row until there are 112 [112, 116, 116] sts. K 5 [7, 8, 9] rows. RC shows 45 [51, 60, 69] and work measures 10.5 [11.5, 13, 14.5] cm, 4 1/4 [4 1/2, 5 1/4, 5 3/4] in. Place marker at each end.

SHAPE TOP

Dec 1 st (3 sts in) at each end of next and every foll 3rd row until 54 sts rem. K 2 rows. Cast off.

BUTTONHOLE BAND

Push 128 [132, 141, 147] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-1, K 8 rows. Counting from left edge, make buttonholes over the 5th, 6th, 7th, 8th, and every foll 18th, 19th, 20th, 21st [19th, 20th, 21st, 22nd; 20th, 21st, 22nd, 23rd; 21st, 22nd, 23rd, 24th] sts. K 2 rows. Using MT-2, K 6 rows. Using MT-3, K 3 rows. Using MT-2, K 6 rows. Using MT-1, K 2 rows. Make buttonholes over same Ns as before. K 8 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up sts along front edge and place on to Ns. Using MT-2, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

TO JOIN RIGHT SHOULDER

Push 37 [40, 43, 46] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT-2 and MY, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

NECKBAND

Push 174 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Using MT-1, K 5 rows. Using MT-2, K 3 rows. Counting from left edge, make a buttonhole over the 4th, 5th, 6th and 7th sts. K 8 rows. Using MT-3, K 5 rows. Using MT-2, K 8 rows. Make a buttonhole over same Ns as before. K 3 rows. Using MT-1, K 5 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. Using MT-2, K 1 row. Using MT+6, K 1 row. Cast off with a latch tool.

PRESSING

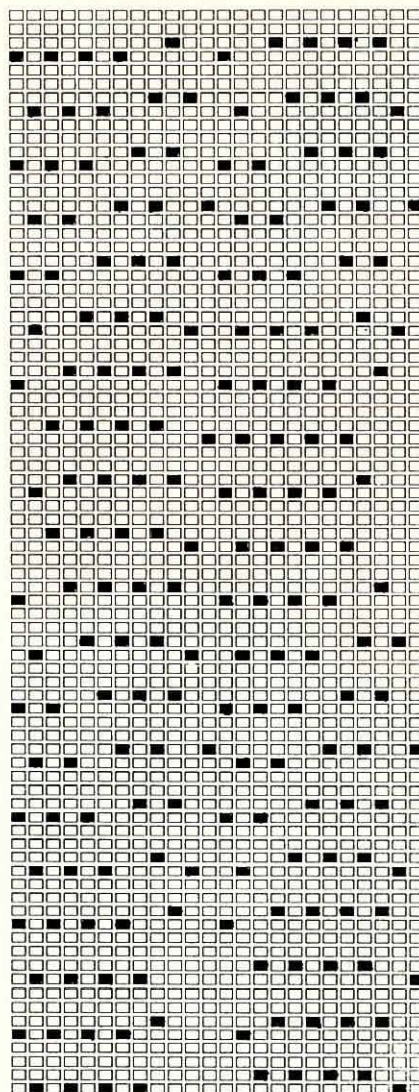
With wrong side facing, pin out all pieces to measurements given. Using a steam iron, press carefully following instructions on cone band.

MAKING UP

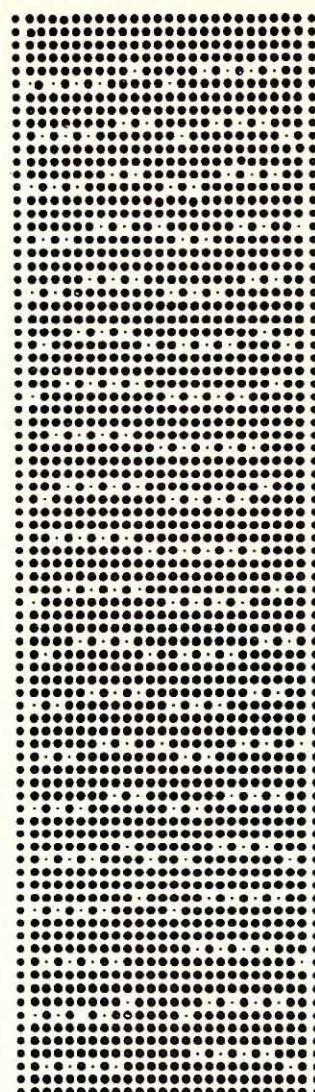
Set in sleeves. Join side and sleeve seams. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond. Sew in shoulder pads.

CARE INSTRUCTIONS

Lukewarm hand wash.

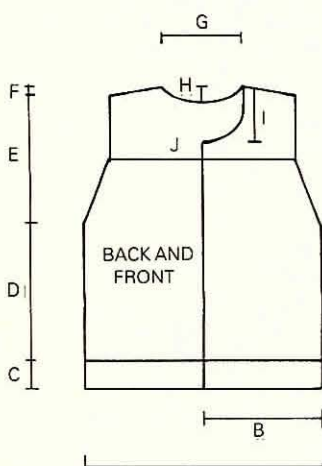


ELECTRONIC CHART



PUNCHCARD

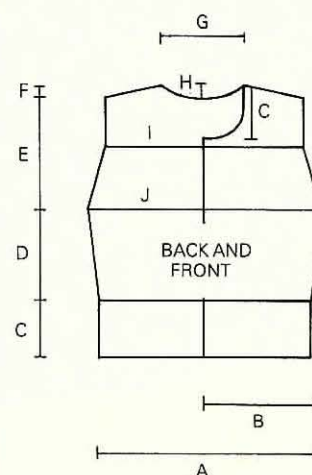
PATTERN 1



A = 47.5 [52, 56.5, 61.5] cm
B = 23.5 [26, 28, 30] cm
C = 5 cm
D = 28.5 [30.5, 32.5, 34.5] cm
E = 25.5 [25.5, 25.5, 27.5] cm
F = 1.5 cm
G = 16 cm
H = 3 cm

I = 11.5 cm
J = 37.5 [39, 40.5, 43] cm
K = 23.5 [24.5, 26, 28] cm
L = 4.5 cm
M = 35 [37, 39, 42.5] cm
N = 17 [17, 17, 18] cm
O = 15 [15, 15, 16.5] cm
P = 42 [42, 42, 44.5] cm

PATTERN 2



A = 45 [50, 55, 60] cm
B = 22.5 [25, 27.5, 30] cm
C = 11 cm
D = 18.5 [20, 22, 24] cm
E = 23 [23, 24, 24] cm
F = 2 cm
G = 17 cm
H = 2.5 cm

I = 40 [41.5, 43.5, 45.5] cm
J = 47.5 [52.5, 57.5, 62.5] cm
K = 32.5 [32.5, 33.5, 33.5] cm
L = 3 cm
M = 7.5 [8.5, 10, 11.5] cm
N = 14.5 [14.5, 15.5, 15.5] cm
O = 16.5 cm
P = 35 [35, 36, 36] cm

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CREATIVE INTARSIA

COLOUR IT SUMMER

For this month's design, as with all projects where the solution hasn't come as a flash of inspiration, I assembled in front of me everything that I had found interesting or been working on over the past few months.

Terry Armitstead

So, surrounded with objects, photographs in books, cuttings from magazines etc, I studied them to see if there was anything which would be interesting translated into knitting. As I contemplated using this or that, it struck me that the common denominator between many of them was not a subject but a colour combination – blue and white – often highlighted by a punch of yellow. It is a combination that I have used in the past but not for a long time, although blue and white stripes in fabrics are a perennial favourite of mine.

Blue, white and yellow in various proportions almost epitomises the months of June and July; the beginning of summer when everything is still fresh, blue skies with fluffy white clouds, warm yellow sunshine, blue seas and yellow sands, blue and white striped awnings, a lunch-table outside in the sunshine, set with bright Mediterranean tableware and a bunch of marguerites unceremoniously crammed into a jug.

The design utilises the daisy motif in two variations and also an edging. These can be used in countless ways, several of which are shown in the illustration. The spacings between the motifs can be varied according to the effect required on your particular garment but the following points will help you achieve a better result.

1. When using the daisy as a border in conjunction with the edging, ensure that the centre of the daisy coincides with the centre of either the upward arc of the yellow section or the downward curve of the white

section or alternately one then the other (as in the sample).

2. The less space there is between the motifs, the busier the pattern will look. Conversely, the more space left between the motifs, the fresher and calmer the pattern will appear.

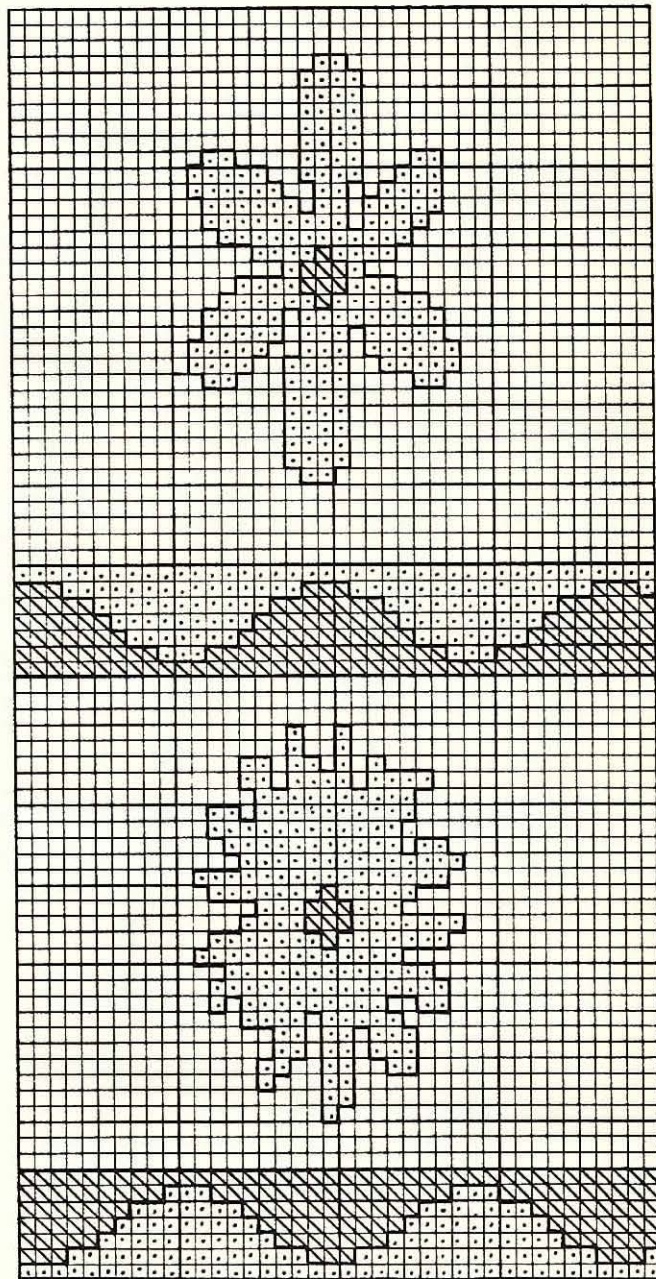
3. When working out the spacing between the motifs, remember that for every seven stitches horizontally between the centres of the motifs you will need ten rows vertically between the centres. In the sample, there are 35 stitches between motif-centres horizontally, therefore you would need 50 rows between centres vertically.

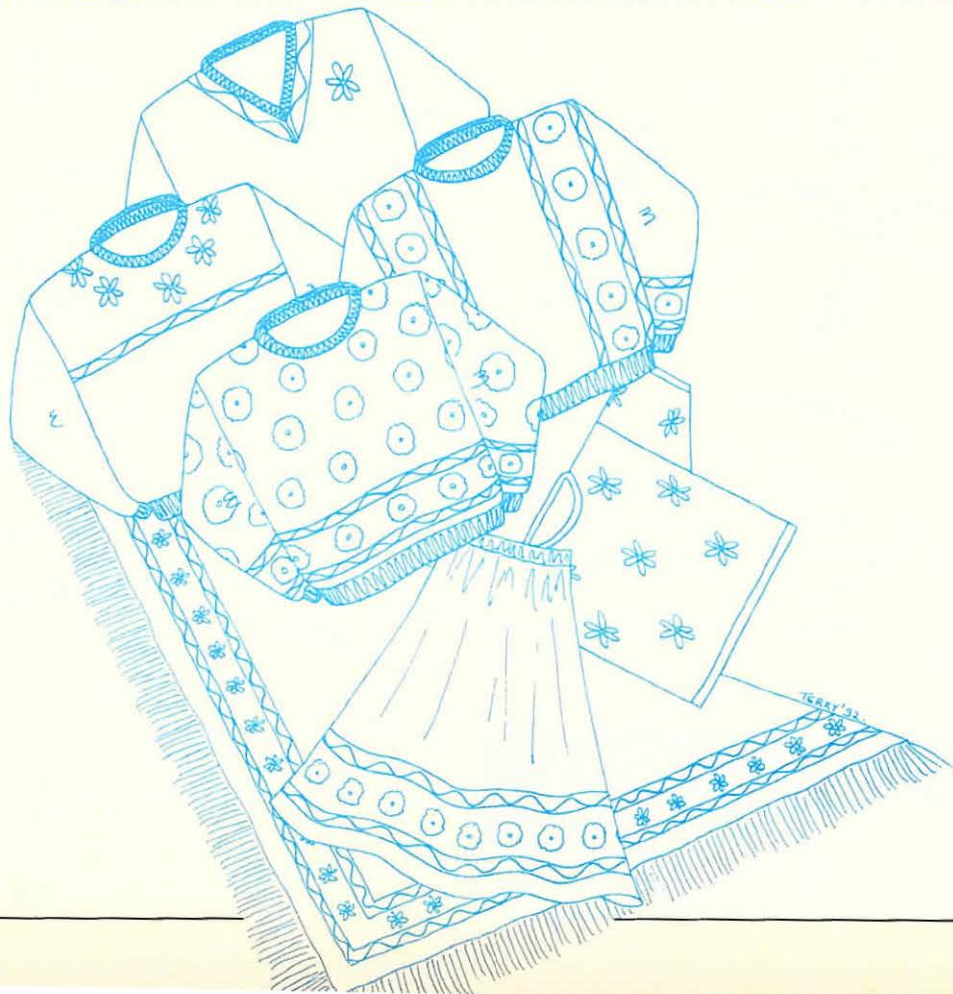
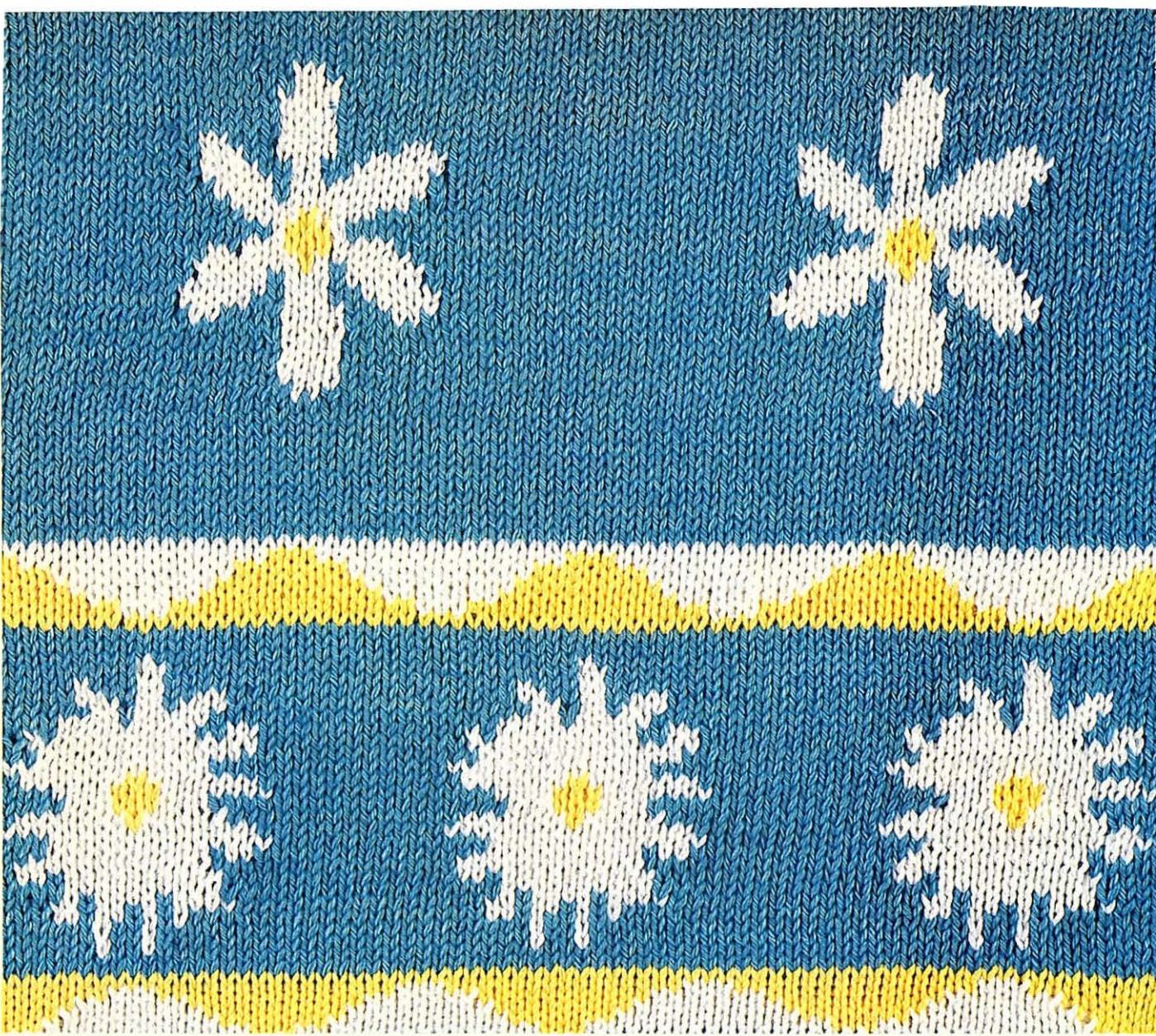
4. All-over repeat patterns are very rarely repeated exactly the same on each row. Normally, they are staggered like a chequers-board (see illustration).

5. The size of your finished motifs will depend on the yarn used. A fine yarn for a light-weight garment will give you smaller motifs. A thicker yarn will give you larger motifs.

I have knitted the sample in cottons using a denim-cotton for the blue background to give a washier colour like the hand-painted colour-washes on Mediterranean pottery.

Although I have based my designs on the blue-white-yellow colour combination, there is no reason why you shouldn't use your own combination if you prefer it. The family of daisy-like flowers covers nearly every conceivable colour from the most shocking of pinks and oranges to the subtlest of pastels and creams. So enjoy using the combinations of colours, the simplicity of the shapes and create your own piece of the Mediterranean.





WHITE

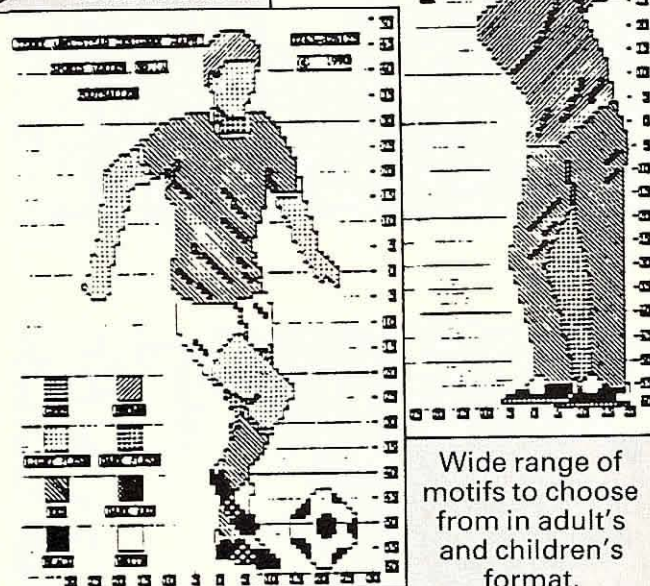


YELLOW

Terry Armitstead

DESIGNS

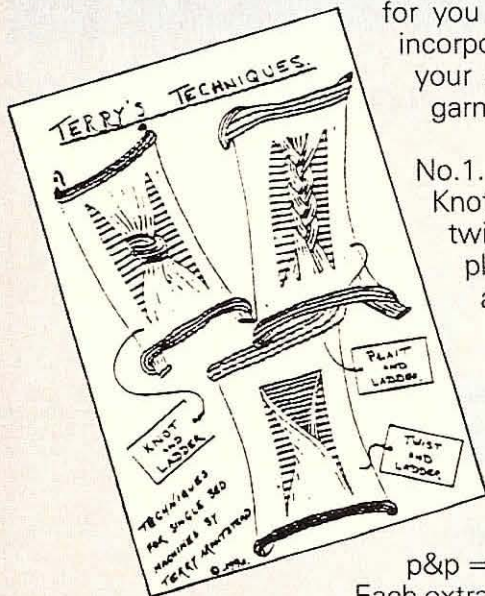
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10110

SIMPLY SILVER

For the next few months I shall be writing about the various accessories that are available for Silver punchcard machines. I'm starting with the smaller accessories, since they often seem to be passed over. This month I'm writing about the SC3 automatic linker.

Liz Norton

The linker is a small carriage that works on the needlebed of your machine. It isn't one of the large free-standing circular linkers (though Silver do have one of these and I hope to write about it in a later article). Basically, the SC3 casts off. In fact I tend to think of mine as "the casting off carriage". It's only when I'm writing an article that I give it its proper name! So we'll look at its casting off function first and then see how it can be used for linking.

If you look beneath the carriage, you can see that it has what looks like a shortened needle. When the linker is on the needlebed, this needle is facing the machine needles and it casts off in exactly the same way as you do with the latch tool.

Let's look in detail at what you have to do and how the linker functions.

The linker always casts off from right to left and the last row before casting off must also be knitted from right to left. This last row also has to be knitted at a looser tension, four or five whole numbers looser than your main tension. The needles are then brought to the holding position and the knitting moved forward *SLIGHTLY* on the needles so that it is just forward of the sinker posts. Position a claw weight right on the edge of the knitting (so that it is half off the knitting). The linker is positioned on the needlebed at the right of the knitting and locked into position using the spring and cog wheel at the rear of the carriage.

As you wind the handle on top of the linker, it moves along the needlebed towards the knitting. When it reaches the knitting, the knitting feeds into the slot on the linker and the machine needles gradually move back towards the working position. By the time the machine needle is opposite the linker needle it is in the working position, with the stitch sitting on top of the closed latch. The machine needle is then moved to the right (as viewed from the knitter's position) by a small amount. This stretches the stitch a little. The needle on the linker

moves forward towards the machine and slides down the left side of the machine needle and through the stitch. As the linker needle comes back towards the knitter, the stitch is in the hook of the linker needle and comes off the machine needle.

The linker then moves along the bed to the left, so that it is opposite the next machine needle. As the linker needle goes forward this time, the stitch already on the linker needle goes behind the latch of the linker needle. As the linker needle comes back with the second stitch in its hook, the latch of the linker needle closes and the first stitch goes over the latch of the linker needle and is cast off.

I've gone into this in some detail because if you understand what is happening, then you can understand why certain things are important and must be done correctly.

The two most common causes of faults are damaged needles and incorrect use of the weights.

I've described how the machine needle moves to the right and the linker needle slides along its left. If the machine needle is bent, the two needles will not be in the correct position in relation to each other, so the stitch will not transfer from the machine needle to the linker needle. Of course, if the linker needle is bent the same applies, but machine needles get bent more frequently than the linker needle in my experience.

Secondly, the weights. In order for the stitches to pass over the latches correctly, especially for the stitch to pass over the latch of the linker needle, the weighting needs to be correct.

You start, as I said, with the claw weight hanging on the edge of the knitting. Once you have cast off several stitches, move the weight, so that it is actually hanging on the cast off edge. If you are casting off a long length, then move the weight up from time to time, but always keep it actually on the cast off edge.

What you must *NOT* do is hold up the edge of the knitting, taking the weight off it, in an attempt to



Edge cast off using the automatic linker

help the linker cast off. Many knitters seem to feel instinctively that this will help, but in fact it doesn't. Our instincts are wrong on this occasion! The *ONLY* time you want to take the weight off is at the end of the casting off. As you get to the last two or three stitches, watch carefully, don't allow the stitches to stretch too much and then gently take the weight off the knitting as the final stitch passes over the linker latch.

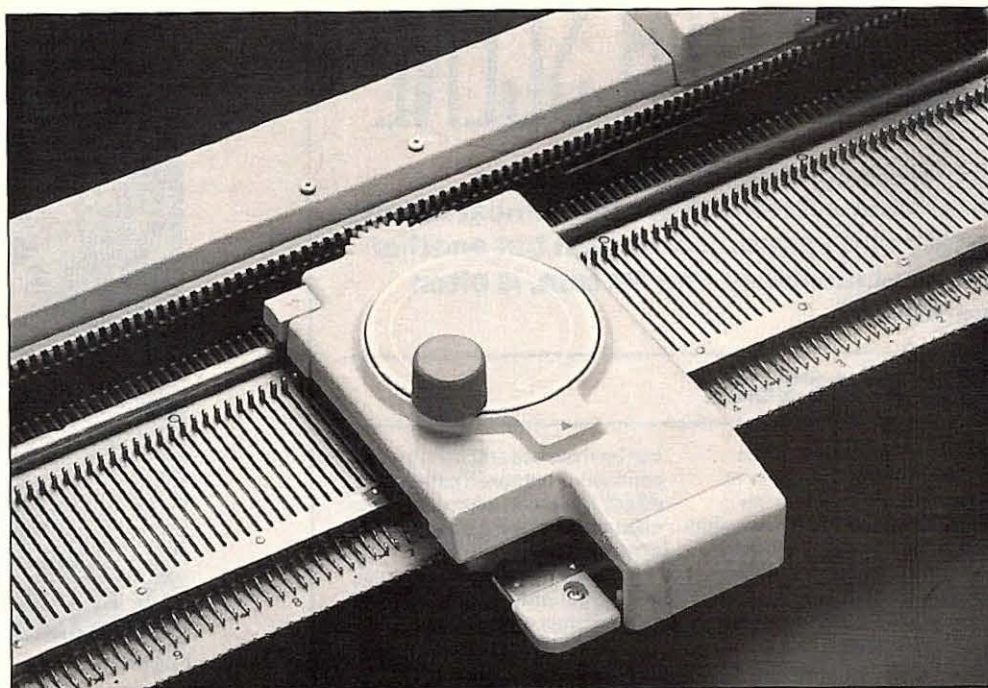
The final stitch is finished in the usual way, by pulling the yarn end through it and pulling tight.

Because the last row knitted before casting off has to be knitted at a looser tension, the linker can only be used for casting off all the stitches. It can't be used, for example, for casting off a few stitches at the armhole.

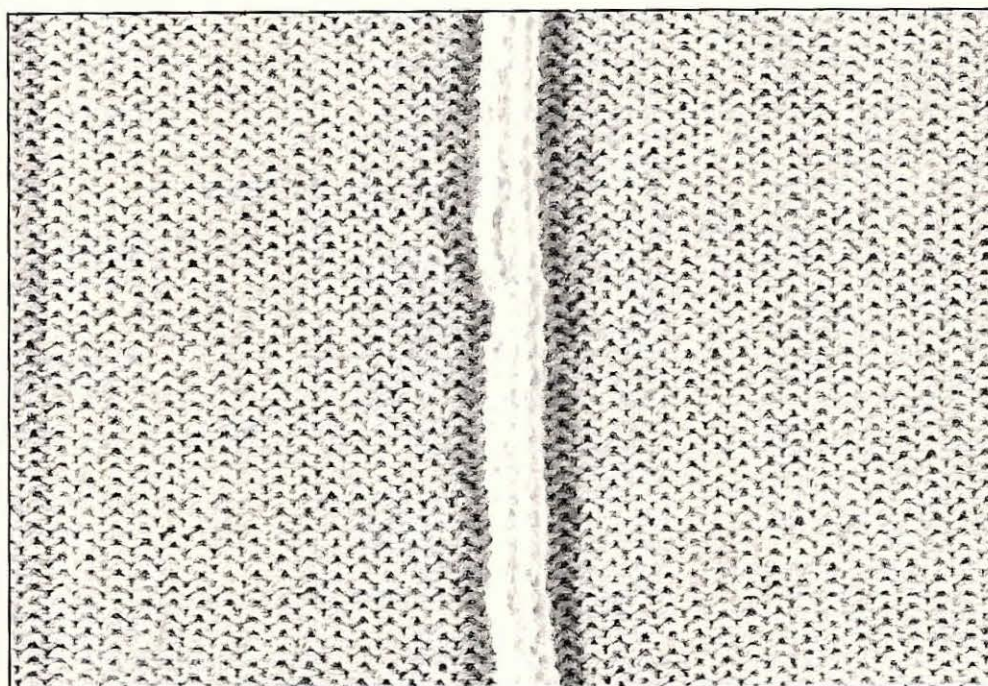
It can be used to cast off a group of stitches at, say, the last row of the shoulder (when the shaping has been done using the holding position). In this situation, when casting off, the first shoulder, the second shoulder and possibly the neckline are in holding position. You can still use the linker, so long as there are some needles out of work between the needles holding the second shoulder (and the neckline) and the needles of the shoulder being cast off.

As well as being used for casting off, the linker can, as its name implies, be used for joining two pieces of knitting. The two pieces to be joined are replaced on the needles with the right sides of the fabric together. You then knit one or two rows and cast off. It is only suitable for straight seams of course.

The problem I get asked about most is ending up with a seam that is not the correct length, or is wavy. The answer to this is in the manual, but most knitters don't seem to spot it. The manual tells you to use 27 stitches for every 10 centimetres of seam. Don't measure the edge of your knitting as this is inaccurate. Take the length (in centimetres) either from your Knit Radar block, or from the pattern diagram. Multiply the length by 2.7 using a pocket



The Silver SC3 automatic linker



Seam produced by the automatic linker

calculator and that gives the number of needles to use for seaming. I find that this works.

By the way, I don't use the linker to seam welts. For both double and single bed welts I prefer to mattress stitch for a perfect finish.

The linker is a very effective way to seam garments which have a horizontal pattern. Replace the first piece of knitting on the machine. As you replace the second piece, note which needles hold which horizontal band of the first piece and make sure the bands of the second piece are put on exactly the same needles. Once on the needles, the two pieces of knitting can't "creep" in

relation to each other as they can when sewing by hand or machine, so your horizontal bands will match exactly.

The linker is easy to use with smooth yarns, but textured yarns can be difficult to cast off. The solution is to use a smooth yarn for the final row before casting off, or for both the rows when joining knitting. Sometimes, when seaming knitting that has been knitted in a textured yarn, it can be difficult to knit the joining rows with the main carriage even with a smooth yarn. The knitted pieces are just too bulky. In this situation I knit the joining rows by hand, making sure on the final row to knit using large stitches. That is,

you have to imitate the main carriage knitting at Main Tension plus 4.

I'm fond of my linker. It wasn't until I'd bought one and used it that I realised how much it speeded up knitting. The time consuming parts of machine knitting are the hand tooling parts like casting off. It is also the hand tooling parts that aggravate the neck and shoulder aches that knitters are prone to, so the linker alleviates that as well.

Next month I shall be writing about the rib transfer carriage, another small accessory that not only does a good job but also helps that neck ache!

SILVER SCENE

The latest electronic machines have patterning systems that offer almost infinite variety and variation of design but another source of flexibility, the N1 cam, is often overlooked.

Liz Norton

I imagine most people buy an electronic machine because of the flexibility of its patterning system. With the latest machines, you can create a pattern anything from two to 200 stitches wide. You can also, at the touch of a button, double the width and/or length of the pattern, mirror image it or convert it to double jacquard. All this does mean great flexibility, but one other source of flexibility is often totally overlooked – the N1 cam. I find it's this flexibility that I use most.

I've spoken to many knitters about the N1 cam and the comment I hear so often is "Oh, I was told always to put it in the centre of the machine, or (worse!) at the edge of my knitting".

So this month I'm going to ride one of my hobby horses and write about the function of the N1 cam.

Basically the N1 cam decides the position of the pattern on the needlebed and therefore on your knitting. Wherever you put the N1 cam you will get an edge of a pattern repeat. The point cams mark the limits of the pattern knitting. So I always imagine the pattern spreading outwards across my knitting from the N1 cam until it reaches the point cams, where it stops.

When knitting a garment in all over pattern, the two facts I always take into account when positioning the N1 cam are firstly, the number of stitches in the pattern and secondly, the number of stitches required for the garment piece. Out comes my pocket calculator to work out if I have an exact number of repeats. If I have, I can arrange the pattern so that I've a complete repeat at the edge of the knitting. If it's an even number of repeats, then positioning the N1 cam in the centre of the machine will give a complete pattern at either side. If it's an odd number of repeats, then when the N1 cam is in the centre you'll get half a repeat at each edge, but if you move the N1 cam half a pattern repeat to the left or right of centre, then again you'll get a complete pattern repeat at the edge. Actually if you've a complete number of repeats, it doesn't matter too much whether it's a full repeat or a half repeat at the edges, as both

can be mattress stitched to give a continuous unbroken pattern effect. However, what if you have enough stitches for, say, four and a half repeats?

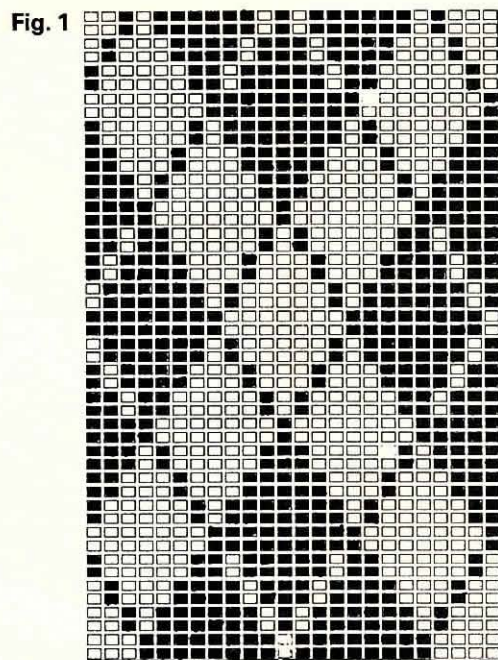
For example, supposing you're knitting pattern 1-10 (Fig. 1) which is 24 stitches wide, and your knitting is 108 stitches wide so you have space for four and a half repeats. If you put the N1 cam in the centre of the machine, you will get four complete repeats and a quarter repeat at each edge (Fig. 2). If you put the N1 cam half-a-repeat to the left of centre on the machine, in this case between needles 12 and 13 on the left of centre, you'll get three complete repeats and a three-quarter repeat at each edge (Fig. 3), again rather messy when seamed.

However, on the first piece of knitting you could position the N1 cam to give you four complete repeats and a half-repeat at the right of the knitting, that is put the N1 cam between needles 6 and 7 on the left of centre (Fig. 4). Then on the second piece arrange the pattern so that you get four complete repeats and a half-pattern at the left, that is the N1 cam goes between needles 6 and 7 on the right of the machine (Fig. 5). When you seam the pieces, the two halves will make a complete repeat.

A further point to consider is the size and boldness of the pattern. If the pattern is large and dominant, shifting it sideways may upset the symmetrical visual effect on the front of the garment. In this case you may want to centre the pattern around the centre of the machine even if this means mismatching side seams.

In all these examples I'm suggesting a number of repeats (or parts of repeats) fitting exactly across the knitting. Of course when you seam the garment you lose a couple of stitches into the seam. So when I'm knitting I will add a stitch each side for the seam if necessary, so that I don't lose any of the pattern.

Another type of pattern that always makes me think carefully about how I'm going to position it is one with a vertical element and which is asymmetrical, for example pattern 4-29 (Fig. 6). (In



Pattern 1-10

Fig. 2

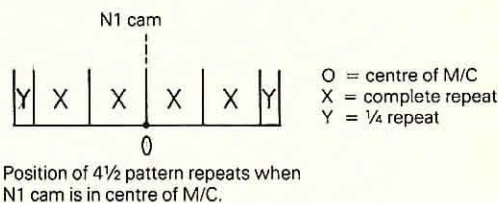


Fig. 3

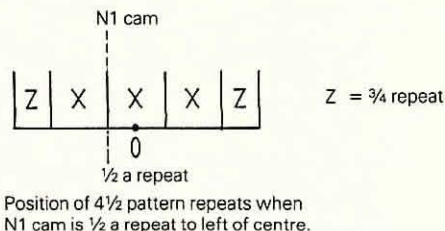
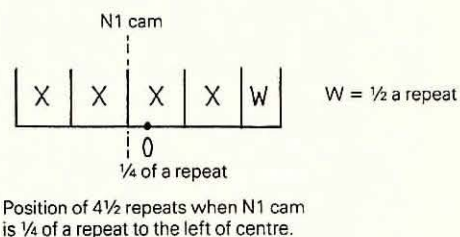


Fig. 4



earlier sets patterns may have a different number.) First let's consider knitting a V-neck in this pattern. I'm labelling the halves of the pattern "A" and "B" to make it easier (and I hope clearer) to write about.

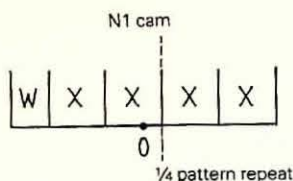
If you position the N1 cam in the centre of the machine, then when you divide for the "V", part "A" of the pattern will be to the left of the neck and part "B" to the right when viewed from the knit side. (See swatch 1.) (For all the examples with this pattern, the No. 2 lefthand light on the 580 and the EC1 pattern controller, or the No. 2 righthand light on the 560 and earlier electronics, must be on.)

With the N1 cam between needles 5 and 6 to the left of centre, the fifth stitch of the pattern will come to the left of the

"V", and the sixth to the right of the "V" (viewed from the purlside). This isn't perfect since this part of the pattern is symmetrical about a single stitch, the sixth stitch reading from the left of the pattern. It is a possibility but there is another option. The zig-zag of part "B" of the pattern is six stitches wide and we can arrange it so that three stitches lie either side of the point of the "V", by putting the N1 cam between needles 18 and 19 to the left of centre. The effect is shown on the second swatch. Even this solution has problems because although the zig-zag is an even number of stitches, depending on which part of the zig-zag is immediately below the "V" it can give an irregular effect just at that point.

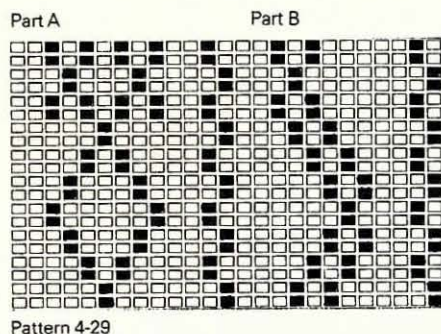
With a vertical pattern like this there is a further point to

Fig. 5



Position of $4\frac{1}{2}$ repeats when N1 cam is $\frac{1}{4}$ of a repeat to the right of centre.

Fig. 6



Pattern 4-29

Fig. 7

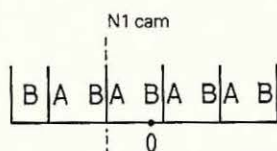


Diagram showing position of $4\frac{1}{2}$ pattern repeats of pattern 4-29 when N1 cam is between needles 18 and 19 on the left of centre.

Fig. 8

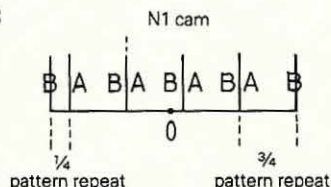


Diagram showing position 4 pattern repeats of pattern 4-29 when the N1 cam is between needles 18 and 19 on the left of centre.

These patterns are reproduced courtesy of Silver Reed.

consider, the side seams. If the number of repeats across the knitting includes a half-repeat, with the pattern positioned symmetrically as above four and a half repeats would fall on the knitting as in Fig. 7. When you seam the two pieces you will have two "B" patterns at each side seam. The neatest effect is when the number of stitches results in a complete number of repeats. Then when part "B" of the pattern is symmetrical about the centre, there is a three-quarter pattern repeat on one side and a quarter on the other (Fig. 8). When the two pieces are seamed, these will give a complete repeat.

If your garment size requires that you have a number of stitches that give a half repeat, you might consider moving the

N1 cam between the first and second piece as we discussed earlier, so that when seamed "A" will be joined to "B" at the side seam. The problem here is that at the shoulders "A" will be seamed to "B" creating an interruption of the pattern at the shoulder.

One knitter I know who found she'd created this situation (inadvertently, she admitted) solved the problem by knitting epaulettes. And the result looked very smart too.

As you can see, you can go round and round the programming possibilities, rather frustratingly it seems at times. For some garments it may not be possible to resolve all these contradictory needs (except by selecting a different pattern!). More seriously, two other possibilities are to knit only the front of the

garment in the pattern and the back and sleeves in stocking stitch, or, in the case of this pattern, perhaps in stripes of pattern based on stitches 12 and 13 of the pattern.

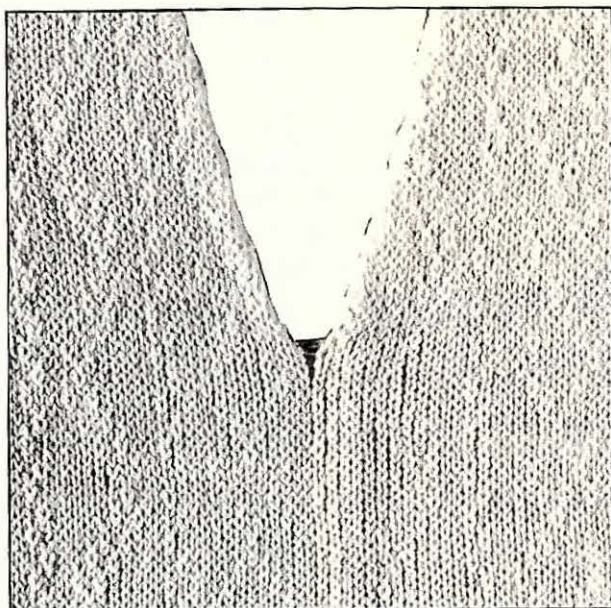
The most important thing is to consider all the options. You can then select the one which you think solves the most important problem, or gives the best effect in the most visually important part of the garment.

Of course, very often garments require a number of stitches that do not work out at a neat number of pattern repeats, so you don't HAVE to match patterns at side seams. However, when planning a garment I always like to see what is possible, as it can improve the finish of a garment. Sometimes if the garment isn't a fitted one, it is possible to add a

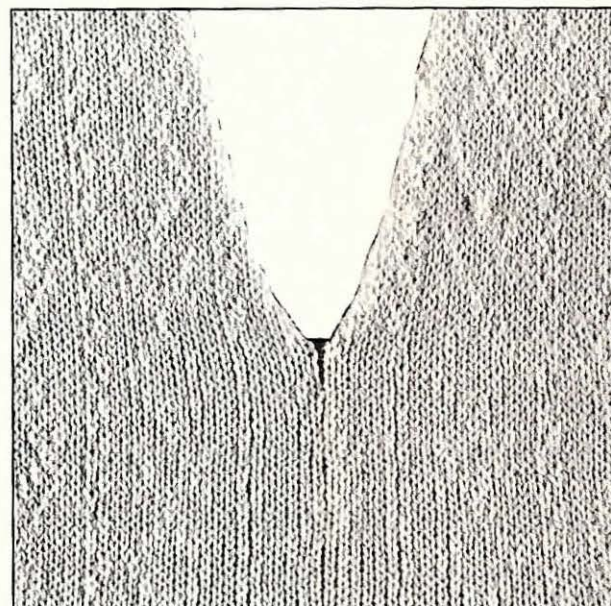
few stitches to enable you to match the pattern at the seams. You have to be careful not to add too many of course, ending up knitting the next size. I'm also loath to take off stitches instead in case the garment ends up too small. Perhaps that's because being a larger lady I prefer to have something on the large side rather than the small!

All my examples this month have been in Fair Isle. However, choosing the best position for the N1 cam applies to all types of pattern knitting.

FOOTNOTE. Ann Kite's *Open Learning Video Courses Nos. 4 and 5, "Programming the Knitmaster and Silver electronics"*, both look at the function of the N1 cam.



Swatch 1: V neck knitted using pattern 4-29 with N1 cam in the centre of the machine. With the N1 cam in this position the pattern is not symmetrical about the neckline.



Swatch 2: V neck knitted using pattern 4-29 with the N1 cam between needles 18 and 19 on the left of centre. With the N1 cam in this position, the pattern is symmetrical about the neckline.

3 FAIR ISLE AND TUCK STITCH TUNIC

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber

MATERIALS

Bramwell Savannah.

1 [1] x 500g cone in Cream (MC).

1 [1] x 500g cone in Navy (A).

1 [1] x 500g cone in White (B).

GARMENT WEIGHT

Finished garment in first size weighs 415g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 100 [110] cm, 39 1/4 [43 1/4] in.

Length to shoulder 60.5 cm, 23 3/4 in.

Sleeve seam 31 cm, 12 1/4 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

30 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of Fair Isle and purl side of tuck stitch as right side of garment.

Punch cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE AND TUCK STITCH PATTERN

BACK AND FRONT

* Lock RC. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at left and K side of Fair Isle facing, replace sts on to Ns. Insert card 2 and lock on first row. Take carriage across twice without knitting. Release card and RC. Cont in tuck st. Using MC, K 62 rows. Remove card. Cont in st st. Lock RC. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at right and K side of tuck st facing, replace sts on to Ns. Insert card 1 and lock on first row. Release RC. Using MC, K 2 rows. Release card. Cont in Fair Isle *. K 3 rows A only (st st), 6 rows A/B, 3 rows A only (st st), 2 rows MC only (st st), 16 rows MC/A, 2 rows MC only (st st), 3 rows A only (st st), 6 rows A/B and 3 rows A only (st st). Remove card. Cont in st st and MC. K 2 rows. These 110 rows form pattern.

SLEEVES

Work as for back and front from * to *. K 3 rows A only (st st), 6 rows A/B and 3 rows A only (st st). Remove card. Cont in st st and MC, K 2 rows. These 78 rows form pattern.

BACK

Push 76 [84] Ns at left and right of centre 0 to WP. 152 [168] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard 1 and lock on first row. Set RC at 000. Using MC, K 10 rows. Using MT+2, K 1 row. Using MT and A, K 1 row. Release card and cont in Fair Isle. K 3 rows A only (st st), 6 rows A/B and 3 rows A only (st st). Remove card. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Cont in st st and MC, K 2 rows. Cont in Fair Isle and tuck st patt. K 172 rows. RC shows 174 and work measures 38.5 cm, 15 1/4 in.

SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows. 134 [150] sts **. K 100 rows. RC shows 276 and work measures 60.5 cm, 23 3/4 in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of MC, cast off centre 40 sts. Using nylon cord, K 47 [55] sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every foll alt row and, at the same time, cast off 9 [10] sts at beg of next and foll 3 alt rows. K 1 row. Cast off rem 7 [11] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in patt. Finish to correspond with first side, reversing shapings.

FRONT

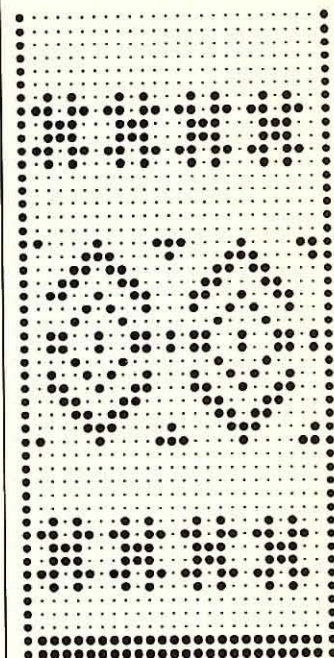
Work as for back to **. K 58 rows. RC shows 234. 42 rows less have been worked to shoulder than on back.

SHAPE NECK

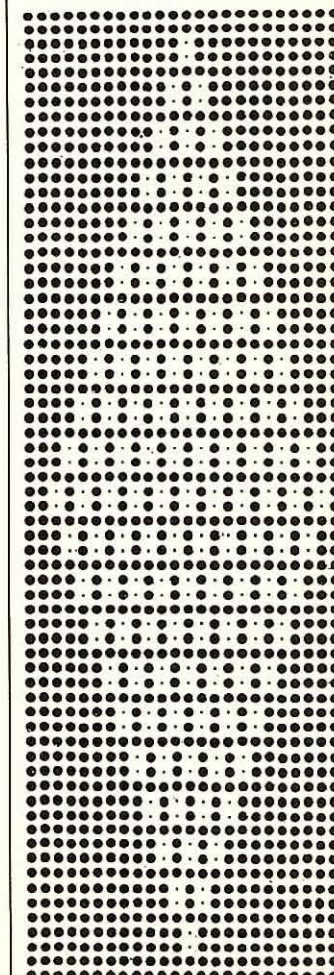
Note patt row on card. Using a length of MC, cast off centre 20 sts. Using nylon cord, K 57 [65] sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 43 [51] sts rem. K 28 rows.

SHAPE SHOULDER

Cast off 9 [10] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 7 [11] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock



PUNCHCARD 1



PUNCHCARD 2



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◀20

card on number previously noted. Take carriage to right without knitting. Release card and cont in patt. Finish to correspond with first side, reversing shapings.

hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

SLEEVES

Push 37 Ns at left and right of centre 0 to WP. 74 Ns. Work as for back from * to *. Set RC at 000. Cont in st st and MC, K 2 rows. Cont in Fair Isle and tuck st patt. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 98 sts, then on every foll 4th row until there are 152 sts. RC shows 144 and work measures 31 cm, 12¼ in. Place marker at each end, K 12 rows. Cast off.

SIDE BANDS (KNIT 4)

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using A, cast on by hand. Push Ns to UWP. Set RC at 000. K 6 rows. Using MT+2, K 1 row. Using MT, K 6 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 140 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 4 rows. Push empty Ns on both beds to WP. Set machine for double rib/full needle rib knitting. K 6 rows on main bed only. K 6 rows on ribber only. Using WY, K 6 rows on main bed only. Using WY, K 6 rows on ribber only. Release from machine.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 5 rows. Using MT-2, K 9 rows. Using MT-1, K 5 rows. Push Ns from NWP to WP and make a

MAKING UP

Join shoulder and neckband seams. Set in sleeves easing in and sew rows above markers to cast off sts at armholes. Pin side bands into position. Unravelling WY as required, backstitch through open loops of last row worked in A. Fold in half and catch down on the inside. Neaten open ends. Join side and sleeve seams.

MACHINES WITH RIBBER

Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC first on the outside, then on the inside.

MACHINES WITHOUT RIBBER

Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

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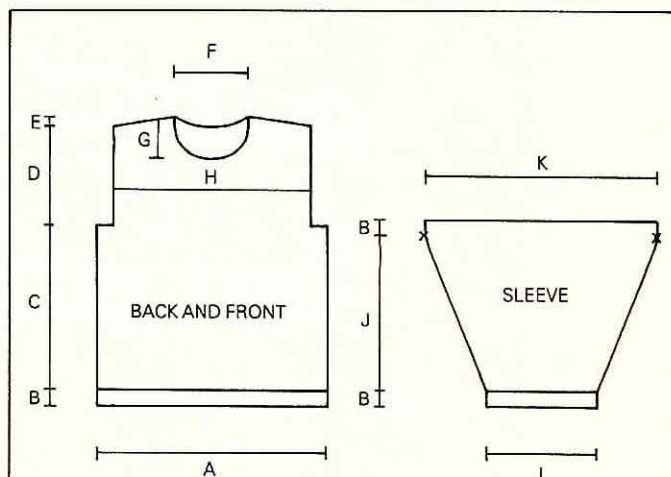
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A = 50.5 [56] cm
B = 3 cm
C = 35.5 cm
D = 22 cm
E = 1.5 cm
F = 16 cm
G = 9 cm
H = 44.5 [50] cm
I = 24.5 cm
J = 28 cm
K = 50.5 cm

OVER TO YOU

NO LONGER JUST "DOWN UNDER"

"Did you have a good trip?" All my friends have been asking me this since I came back from my month in Australia. How can I describe that experience in just a few words? Not only was it marvellous to visit such a fascinating country, but it was also a delight to meet so many keen and enthusiastic knitters who were a real pleasure to teach.

Diane Bennett

The invitation arrived just a few days after my trip to Denver in 1990. It was from the Machine Knitters Association of Western Australia, inviting me to be the principal demonstrator at their seminar in January 1992. Who could refuse such an invitation, knowing that this would be the trip of a lifetime.

By the time I left Heathrow on a cold, miserable January evening, arrangements had been made for me to visit Melbourne and Sydney, in addition to a fortnight in Western Australia. Yes, I was leaving alone, but I knew that this was only for the journey. Friends who were not knitters had been amazed that I had never met any of the people I would be staying with. After travelling "with knitting" for many years, I knew that I would be made welcome when I arrived. We really are very fortunate – can you imagine any other group who would invite someone they had never met to stay in their home – and give them such a wonderful welcome?

The journey was long but pleasant, although I did not really enjoy the last leg from Kuala Lumpur to Perth. I was very aware of the responsibility that rested on my shoulders – after travelling half way round the world, would the knitters enjoy my lectures and workshops? I had also discovered that I had not put in with the "essential documents" a vital letter – the one which contained Kathy and Len's address, so here I was arriving in Perth, knowing nobody and without an address to go to! Fortunately, even though it was just after 3am on Friday morning, Len was there to meet me and the first hurdle was over. I had arrived.

The first event of my trip was the seminar, the third arranged by

the WA Association. It was held at Bentley Technical College, a TAFE college in Perth, which proved to be a very pleasant setting. Two days of lectures and an evening fashion parade and dinner had been arranged. The other lecturers were Doris Paice and Margaret McCall from New Zealand, Jean Ford from New South Wales and members of the Association, providing a very varied and interesting programme.

The fashion parade was absolutely brilliant. Remember that I had left England less than three days before this after an exceptionally grey and dull winter and the bright colours which typify so much Australian knitting were a delight. Although they feel "cut off" from the mainstream of the knitting world, the knitters are very imaginative and prepared to spend a lot of time on one garment – and it shows!

After the seminar, the "game" started. An elaborate version of pass the parcel, which allowed me to travel around the southern

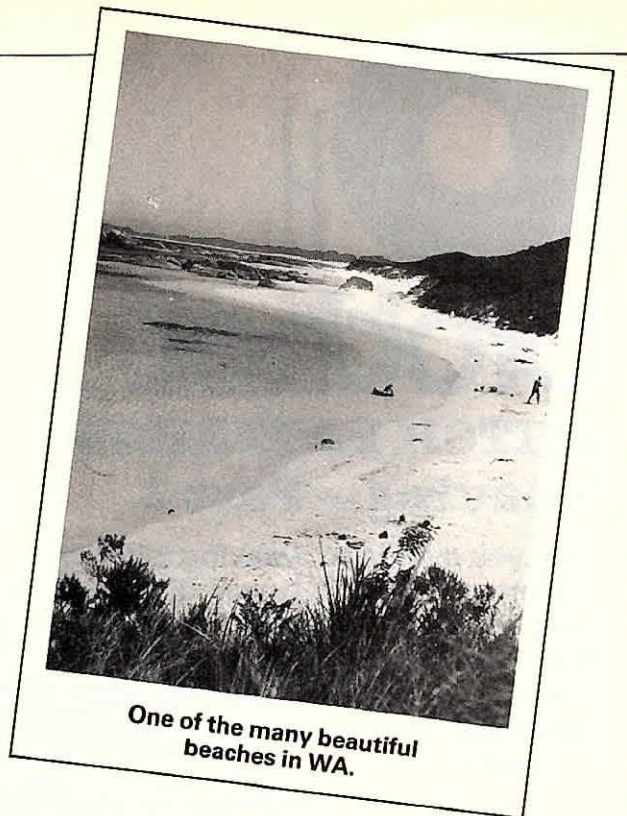
part of the state doing workshops in a variety of places. Talk about doing your dirty washing in public! I had one suitcase, containing my things plus the knitted samples and garments and on several occasions this had to be unpacked at the start of the workshop and repacked at the end!

I enjoyed all the workshops very much, because the knitters were keen and interested and a delight to teach. The fact that all the workshops in WA and at least half of those in Victoria and New South Wales were for the double bed, shows the quality of knitters involved. Even mention of "cut and sew" never evoked the groans that I so often hear in the UK, as most of the knitters realise, as I do, the value of this technique.

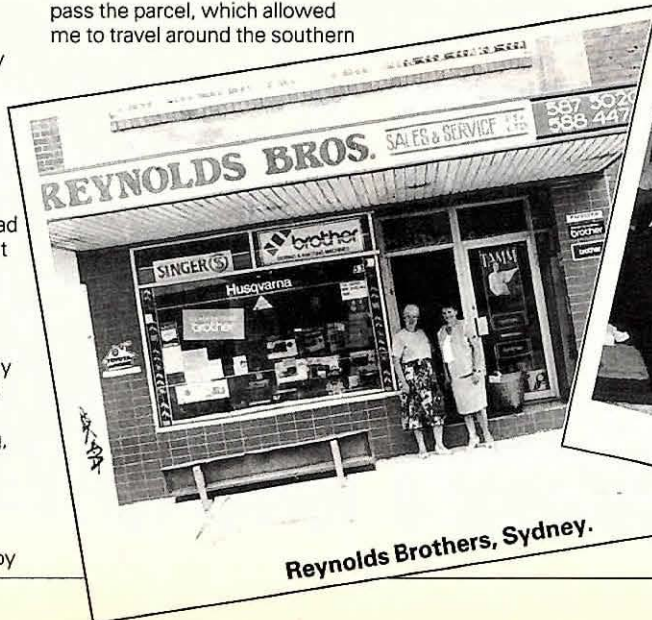
Before leaving the UK, I was aware of some of the problems faced by the knitters in Australia. I have had many letters from

knitters asking for help with knotty problems. I was aware of the enormous distances, especially for those in the west, although I learned a lot more about this simply by being there. "Just around the corner" often meant at least half an hour in the car, for example! Staying with Kathy and Len gave me a chance to find out more about the difficulties. Kathy's in Perth is one of only two shops in WA devoted to machine knitting – in a state more than ten times the size of the UK. As you can imagine, I talked knitting for hours with her and the other knitters who were kind enough to look after me. Those living in the more remote areas like Albany, where I did my first workshop, are truly isolated.

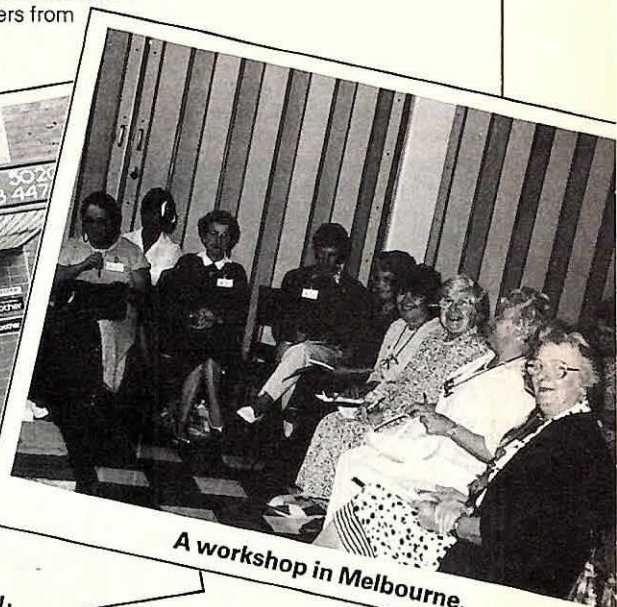
25►



One of the many beautiful beaches in WA.



Reynolds Brothers, Sydney.



A workshop in Melbourne.



STITCH PATTERNS

Weaving – Part 1

Have you ever tried weaving with your knitting machine? It is very easy, and can be used to produce very thick fabrics, ideal for coats, jackets and home furnishings. However, weaving can also be used to add colour and interest to small areas of garments.

Diane Bennett

Weaving, or "laying-in" on the knitting machine uses a main yarn which knits stocking stitch and a second yarn which is knitted in front of or behind the knitted stitches, forming a surface pattern.

For easy patterned weaving, it is necessary to have a machine with weaving brushes and a stitch pattern knitted from buttons, punchcard or an electronic design.

Most Brother machines have weaving brushes which are built in to the sinker plate. The weaving brushes are normally in non-working position, and before starting to weave the levers are moved to put them into working position. Always remember to return them to non-working position after completing the woven fabric. Leaving them in working position when knitting stocking stitch or other stitch patterns will cause wear and they then need to be replaced more frequently.

The function of the weaving brushes is to push the yarn into the correct position so that it is

laid in to the knitted fabric. When in working position, the brushes should run just above the needles and immediately in front of the sinkers. If worn, the brush will not be in the correct position, and will need to be replaced before the machine can weave correctly – but this is not a common problem. As the carriage is moved along the needle bed, the brush on the leading edge of the sinker plate will be pushing on the weaving yarn which has been laid over the needles to move it into the right position.

The weaving yarn is laid into the stocking stitch knitted with the main yarn following a pattern. For example, if Card 1 is used (push button – alternate buttons pressed, reversing every row, Stitchworld Design 30), the weaving yarn will be laid behind one needle and in front of the next one. This forms a very firm woven fabric with short floats of weaving yarn. If the design has longer blocks of selected or unselected needles, the floats of weaving yarn will also be longer.

When selecting a design for weaving, look at it carefully to check that the floats will not be too long. Floats of weaving yarn longer than about three needles can catch in wear, damaging the fabric. Remember that the weaving yarn is only trapped into the fabric when the needle selection changes, so floats are formed when there are long blocks of both selected and unselected needles. Look along the rows for blocks of holes (marked stitches) or blanks (unmarked stitches) longer than three stitches – if the design has these it will not be suitable for weaving.

To experiment with weaving, choose a backing yarn which is no thicker than 4-ply and a thicker weaving yarn. If you have any smooth double knitting or chunky hand knitting yarn, this is suitable, or coned yarns of the same thickness can be used. Do not use textured, fluffy or other fancy yarns for your first attempts with weaving because these can be more difficult to use.

Although the instruction book shows the weaving yarn threaded through the tension assembly, you will probably find it easier to put the weaving yarn on the floor. Cast on and knit a few rows with the finer yarn and put the weaving brushes into working position. For punchcard machines, use Card 2, electronics use Stitchworld Pattern No. 30 doubled in length and width and push button machines press buttons 3 & 4 and 7 & 8, using the reverse switch every two rows. Move the carriage across the bed to select the needles.

Make a loop in the weaving yarn and attach this to the clamp on the same side of the needle bed as the carriage. Lay the weaving yarn over the selected needles, with the end which is joined to the ball or cone at the opposite side to the carriage. Hold this end of the yarn lightly to stop it jumping off the needles and knit a row. Pull your hand down and move the carriage further if necessary to release the weaving yarn, then lay it across the needles from the other side ready for the next row. This seems quite difficult at first, but you should

soon be able to weave more quickly as you find out when you move your hand to release the yarn ready to lay it over for the next row.

The woven fabric will have a surface pattern similar to that shown in Fig. 1. This is the push-button/electronic design with two stitch floats of weaving yarn in small blocks. The punchcard design looks slightly different.

It is usually necessary to weight the fabric when weaving, and this becomes very important when using fancy textured yarns and fluffy yarns. In fact, any difficult yarns of this type are easier to weave if the weaving yarn is waxed. Spray wax is easy to use, just spray the ball or cone lightly. If using a cone, spray again at regular intervals.

After experimenting with basic weaving using smooth yarn, it is interesting to explore the range of different types of yarn which can be woven. If a yarn is smooth, it is possible to weave a very thick strand, but thick yarns which include very large knot or loops and some thick mohairs can be difficult to weave. However, the range which can be used is amazing.

Fig. 2 shows a textured yarn woven on to the same backing yarn using the same design as Fig. 1. Notice that the design which has been used for weaving does not show as with the sample woven with the smooth yarn. When using textured yarns, always select simple designs for weaving because the pattern in the fabric results almost entirely from the yarn and not from the needle selection. However, it is important to select the right type of design for these yarns. Card 1, giving single stitch float lengths is not ideal, because the interesting texture of the weaving yarn is obscured by being closely woven into the backing fabric. Designs with two and three needle floats of weaving yarn produce a much better effect.

The design for smooth weaving yarns should also be selected with care. Shorter floats are more suitable when using cheap nylon yarns, for example, while wool yarns are usually better woven

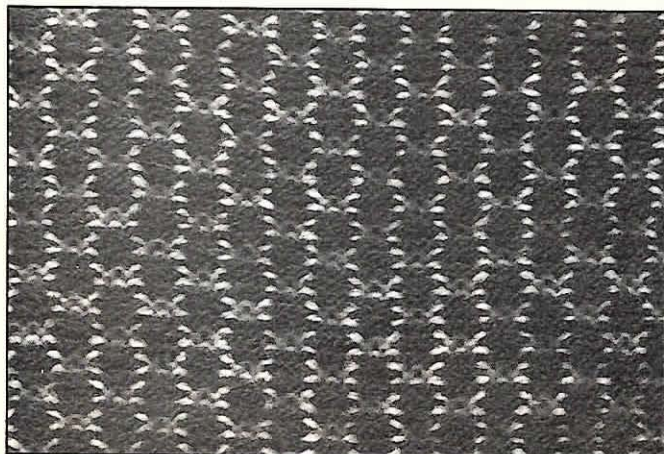


Figure 1

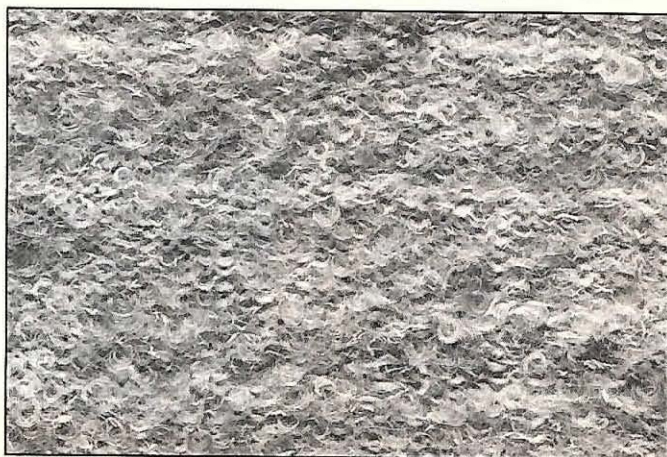


Figure 2

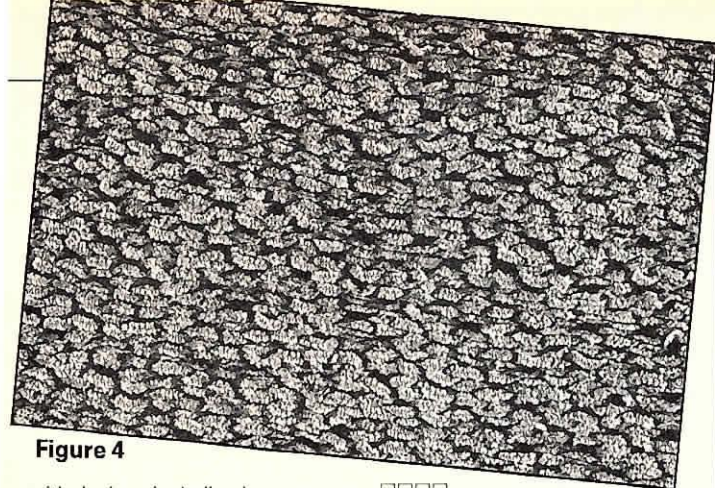


Figure 4

with designs including longer floats giving a lovely raised effect in the fabric. Fig. 3 shows a diamond weaving design (Stitchworld No. 425), in which the centre of the diamond has single stitch floats and the diamond is formed of two stitch floats. The contrast between these makes the fabric interesting.

Many knitters who have experimented with weaving have been disappointed with the fabrics because they can be rather hard. This can sometimes be overcome by altering the tension. The tension used for weaving should usually be about one number looser than that which is normally used for stocking stitch. When using a very thick weaving yarn or a fine backing yarn, however, it may be necessary to use a much looser tension.

Some weaving yarns, for example chenille and mohair may feel much harsher when woven than they would if knitted by hand or on a chunky machine. To overcome this, try using every other needle or a very fine backing yarn. Although 4-ply is popular as a backing for weaving, 3 and even 2-ply can be more effective.

If a really soft fabric is required, the backing yarn can be as fine as a single strand of 2/30. Fig. 4 is chenille woven on to a backing of Bramwell Silky using the same design as Fig. 1 and knitting at tension 6. The backing yarn really forms a loose net into which the weaving yarn is laid, and this produces a much softer fabric – you really need to feel this sample to appreciate the difference!

The woven fabrics which I have described in the article are ideal



DESIGN 1
4sts × 4 rows



DESIGN 3
6sts × 8 rows



DESIGN 3
8sts × 1 row

for coats and jackets, and they can also be used to make a wide range of soft furnishings for the home, including cushion covers, rugs and table mats.

When planning garments or articles for weaving, always remember that shaping can be quite difficult. Use simple shapes if possible, but for more complex shapings such as collars it may be better to use cut and sew, which is ideal for the firm woven fabrics. Cut and sew can also be used to make two fronts from a single knitted piece. Weaving does take longer than knitting a piece of the same size, but it takes very little longer to weave a long row than a short one, so this can save a considerable amount of time.

Garment edges can be a problem, because of the bulk of woven fabric. If a welt or band is not used, a thin binding or other suitable edging is often the best way to achieve a neat finish without bulk.

I hope that you may now be encouraged to experiment with weaving, and it may help you to use up those oddments of hand knitting yarn which you don't have time to knit. In the next article in this series, I will be exploring variations on basic weaving.

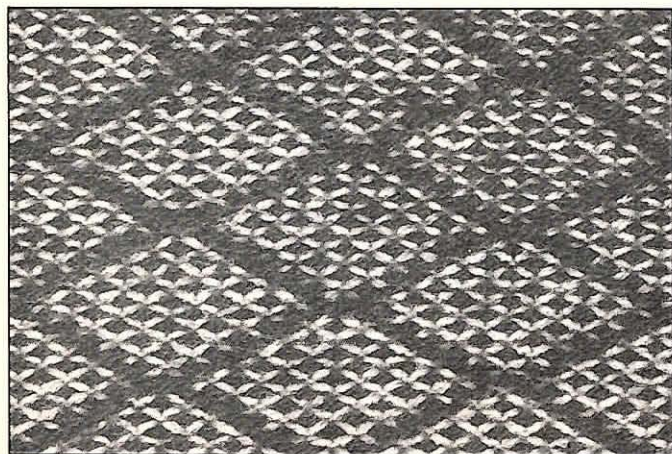


Figure 3

Over four hours drive from Perth, with no local dealer, most knitters from the UK would give up, but no – they are really keen.

I occasionally hear knitters in the UK complaining about service or back up. We don't know anything about these problems! Imagine a country where the biggest distributor of new machines (Brother, Sydney) has no member of staff available who can answer even moderately difficult queries about machines. By the time I returned from Australia, the KH965 had been launched by Brother, Manchester and within a fortnight the first dealer tuition was taking place. Kathy and John Reynolds (from Reynolds Brothers, Sydney, probably the largest machine knitting shop in Australia) both told me that when the KH900 arrived recently, they found out how to use it by opening the box and using the machine while reading the instruction book. That is never an easy way to learn, especially when you are going to give a demonstration the next day. UK Brother owners please note – the next time you phone Manchester, be thankful that there is someone to answer your problem, even if it may occasionally take a couple of days when all the staff are at a show.

Most knitters in the UK imagine that although machines may be expensive in Australia because of import duty, yarn should be cheap. After all, most people live on the coast and there are large areas inland for sheep farming so wool must be cheap. It certainly is not, in fact most yarns, including industrials, are at least twice the price of an equivalent in the UK. Very little wool is processed in Australia – believe it or not, it is usually exported, spun and coned and then imported again! Most other accessories and books are also much more expensive than in the UK as the majority are imported.

I think that any knitter who overcomes all these problems is likely to be keen, after all it is enough to deter many of us. All is not gloom and doom, however, because of the Machine Knitting Associations. These are state organisations run by machine knitters for the benefit of machine knitters. Reading about events in the UK, many knitters envy our regular shows, because the state seminars can be two or more years apart. However, the seminars are for teaching and there is no aim to make a profit – not many events in the UK are like that.

In addition to the seminars, regular workshops are also run, tutors being local people together with interstate and international visitors like myself. Joanna Nelson, Dennis Cook, Susanna Lewis and others have visited the country and the Associations have been delighted to organise a tour

and provide transport and hospitality. (Oh for a similar organisation in England.) Knitters in the more remote areas are not forgotten. In New South Wales, for example, 1992 is Country Yarn and the Association is giving free workshops for members in areas which request this. By the way, I am very proud to be an honorary member of the NSW Association.

The support given by knitters to the events which are organised is very good. While I was in New South Wales, for example, each workshop was attended by members from Canberra (ACT) about four hours drive away. One knitter even travelled six hours EACH WAY in a day! I think coping with the distances would be my biggest problem if the authorities could ever be persuaded to allow me to live in Australia.

I know that all my readers are keen to know about the knitting in Australia, but it was a working holiday, and I must tell you a little about the "holiday". All those who were kind enough to offer me hospitality wanted me to see as much as possible in the time when I was not teaching. What I saw was a beautiful country with a lovely climate (it was summer, of course). The cities, where most people live, are exceptionally big (in area) but part from the problems caused by this, they are a lovely environment. Perth has a wonderful setting, and Sydney is beautiful with a really cosmopolitan bustle, but thankfully it does not have the enormous traffic jams which characterise so many cities of this type.

I saw only a little of the country areas outside WA – I hope this might be rectified in the future. What amazed me was the space – long stretches of beautiful beach with just a handful of people on them even on a Bank Holiday. It was also a revelation to see the wildlife – birds and animals which I had only seen in zoos were free for me to enjoy. I'd never realised that pelicans were as graceful flying as swimming. It is no wonder that the environment provides inspiration for a great deal of Australian knitting, both commercially from designers such as Jenny Kee and for domestic knitters.

It really was a trip of a lifetime. My worst moment was saying goodbye to John Reynolds (and Australia) at Sydney airport. My "month of fame" was over, but I still have the memories. The welcome from all those I met had been wonderful and I am very grateful for the hospitality which was so warm and welcoming. Everyone was really keen that I should enjoy their area and I certainly did. Oz and Pommeland may be half a world apart in distance, but we are joined by a bond of friendship which ignores the distance between us.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 67 [71, 75, 79, 83, 87, 91, 95] Ns at left and right of centre 0 to WP. 134 [142, 150, 158, 166, 174, 182, 190] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 67 [70, 75, 79, 82, 87, 91, 94] Ns at left and 67 [70, 74, 79, 82, 86, 91, 94] Ns at right of centre 0 to WP. 134 [140, 149, 158, 164, 173, 182, 188] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 77 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

2nd, 5th AND 8th SIZES

Inc 1 st at each end.

3rd AND 6th SIZES

Inc 1 st at right edge.

ALL SIZES

134 [142, 150, 158, 166, 174, 182, 190] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row *. Transfer the 31st and 38th [33rd and 40th, 35th and 42nd, 37th and 44th, 39th and 46th, 41st and 48th, 43rd and 50th, 45th and 52nd] sts at left and right of centre 0 on to safety pins and push empty Ns to NWP. K 4 rows. Cont in cable patt. K 107 [107, 111, 111, 115, 115, 119, 119] rows. RC shows 112 [112, 116, 116, 120, 120, 124, 124] and work measures 35.5 [35.5, 36.5, 36.5, 37.5, 37.5, 38.5, 38.5] cm, 14 [14, 14½, 14½, 14¾, 14¾, 15¼, 15¼] in.

SHAPE ARMHOLES

Cast off 6 [6, 6, 6, 8, 8, 8] sts at beg of next 2 rows. Dec 1 st at each end of every row until 102 [108, 114, 120, 124, 130, 136, 142] sts rem, then on every foll alt row until 90 [96, 102, 108, 114, 120, 126, 132] sts rem. K 62 [65, 68, 71, 77, 80, 83, 86] rows. RC shows 198 [202, 210, 214, 222, 226, 234, 238] and work measures 56.5 [57.5, 59.5, 60.5, 62.5, 63.5, 65.5, 66.5] cm, 22¼ [22¾, 23½, 23¾, 24½, 25, 25¾, 26¼] in.

SHAPE SHOULDERS

Cast off 5 [6, 6, 7, 7, 8, 8, 9] sts at beg of next 6 rows and 6 [6, 7, 7, 8, 8, 9, 9] sts at beg of foll 2 rows. Cast off rem 48 [48, 52, 52, 56, 56, 60, 60] sts.

FRONT

Work as for back to *. Transfer the 4th, 31st and 38th [4th, 33rd and 40th; 4th, 35th and 42nd; 4th, 37th and 44th; 4th, 39th and

4 CREAM SLIPOVER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Bramwell Fine 4-ply

1 [1, 1, 1, 1, 1, 1] x 500g cone in Cream (MY).

3 large safety pins.

GARMENT WEIGHT

Finished garment in first size weighs 175g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust or chest 76 [82, 87, 92, 97, 102, 107, 112] cm, 30 [32, 34, 36, 38, 40, 42, 44] in.

Actual size 85 [90, 95, 100, 106, 111, 116, 121] cm, 33½ [35½, 37½, 39½, 41¾, 43¾, 45¾, 47¾] in.

Length to shoulder 56.5 [57.5, 59.5, 60.5, 62.5, 63.5, 65.5, 66.5] cm, 22¼ [22¾, 23½, 23¾, 24½, 25, 25¾, 26¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch and cable pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Count Ns in NWP as sts throughout.

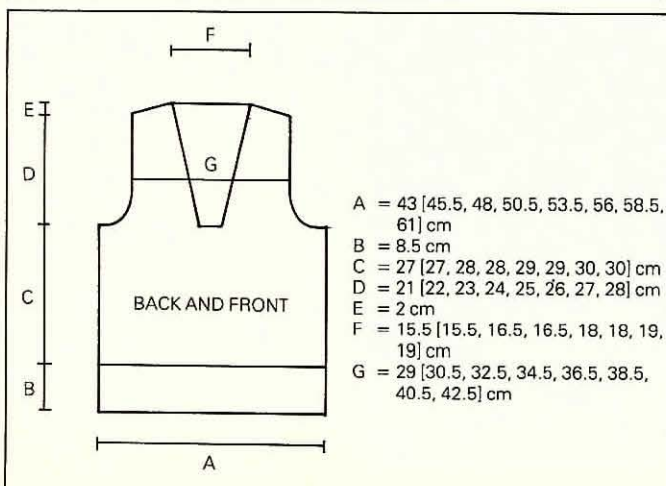
For all ribbing with ribber, put slide lever on I on Brother machines. When shaping front neck or shoulders remember to pick up sts from safety pins and latch up "purl" sts for cable pattern before casting off.

CABLE PANELS

Work cable panels over 6 sts between Ns in NWP.

CABLE PATTERN

Cross 3 sts at left in front of 3 sts at right. K 10 rows.



46th; 4th, 41st and 48th; 4th, 43rd and 50th; 4th, 45th and 52nd] sts at left and right of centre 0 on to safety pins and push empty Ns to NWP. K 4 rows. Cont in cable patt. K 107 [107, 111, 111, 115, 115, 119, 119] rows. RC shows 112 [112, 116, 116, 120, 120, 124, 124] and work measures 35.5 [35.5, 36.5, 36.5, 37.5, 37.5, 38.5, 38.5] cm, 14 [14, 14½, 14½, 14¾, 14¾, 15¼, 15¼] in.

SHAPE NECK AND ARMHOLES

Using a length of MY, cast off centre 10 sts. Push 62 [66, 70, 74, 78, 82, 86, 90] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every 4th row and, at the same time, cast off 6 [6, 6, 6, 8, 8, 8, 8] sts at beg of next row, K 1 row. Dec 1 st at armhole edge of every row until 43 [46, 49, 52, 54, 56, 59, 62] sts rem, then on every foll alt row until 34 [37, 40, 43, 46, 49, 52, 54] sts rem. Cont to dec at neck edge only on every 4th row from previous dec until 21 [24, 25, 28, 29, 32, 33, 36] sts rem. K 10 [14, 10, 14, 10, 14, 10, 14] rows.

SHAPE SHOULDER

Cast off 5 [6, 6, 7, 7, 8, 8, 9] sts at beg of next and foll 2 alt rows. K 1 row. Cast off rem 6 [6, 7, 7, 8, 8, 9, 9] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

NECKBAND

Join right shoulder seam.

FIRST PIECE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 118 [122, 130, 134, 142, 146, 154, 158] Ns on each bed to WP. * Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 rows. Transfer sts for st st *. With P side facing, pick up 48 [48, 52, 52, 56, 56, 60, 60] sts across back neck and 70 [74, 78, 82, 86, 90, 94, 98] sts down right side of front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

Push 119 [122, 128, 134, 143, 146, 155, 158] Ns to WP. With K side facing, pick up 71 [74, 77, 83, 86, 89, 95, 98] sts up right side of front neck and 48 [48, 51, 51, 57, 57, 60, 60] sts across back neck and place on to Ns. * Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to its adjacent N and push empty Ns to NWP. Using MT-1, K 9 rows. Using MT-2, K 17 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine *.



SECOND PIECE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 70 [74, 78, 82, 86, 90, 94, 98] Ns on each bed to WP. Work as for first piece from * to *. With P side facing, pick up 70 [74, 78, 82, 86, 90, 94, 98] sts up left side of front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

Push 71 [74, 77, 83, 86, 89, 95, 98] Ns to WP. With K side facing, pick up 71 [74, 77, 83, 86, 89, 95, 98] sts down left side of front neck and place on to Ns. Work as for first piece from * to *.

ARMHOLE BANDS

Join left shoulder and neckband seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 146 [154, 162, 168, 176, 184, 190, 198] Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 rows. Transfer sts for st st. With P side facing, pick up 146 [154, 162, 168, 176, 184, 190, 198] sts around armhole edge and place on to Ns. Using MT+3, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

Push 146 [155, 161, 170, 176, 185, 191, 200] Ns to WP. With K side facing, pick up 146 [155, 161, 170, 176, 185, 191, 200] sts around armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer every 3rd st on to its adjacent N and push empty Ns to NWP. Using MT-1, K 6 rows. Using MT-2, K 9 rows. Using MT-1, K 5 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams.

MACHINES WITHOUT RIBBER

Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ALL MACHINES

Lap ends of neckband at centre front and catch down.

TEACH-IN

This month I'm writing about tuck and slip stitch. I find many knitters will have a go at Fair Isle knitting, but then stop there. They don't go on to explore the other stitches that their machine can do. Perhaps Fair Isle sounds familiar, whereas tuck and slip are new terms and therefore sound more difficult. In fact they're very easy.

Ann Kite

Tuck and slip are both textured stitches, where usually the purl side is the right side. With tuck and slip, it is important to choose a punchcard that is suitable for them, as not all cards can be used for these stitches. Your manual will tell you which cards can be used for tuck and slip.

If you have extra cards, that is ones other than those in your basic pack, you'll want to know how to decide if they are worth trying with tuck and slip, but first let's look at how you knit tuck and slip and how the fabric is actually formed.

The routine for using a punchcard is the same whatever stitch you're knitting. So doing the memory or selection row is the same whatever the stitch. I wrote about this in the May issue of Teach-In.

Having done the memory or selection row, the carriage is set to tuck. So, on Silver and

Knitmaster machines, set the cam lever on tuck and side levers back; on Brother machines, put both tuck buttons in and the Change knob on KC, and on the Toyota 901 and 950, set the selection lever or dial to the central tuck position and card levers on C. The other Toyota machines have two methods of knitting tuck, but as I only have the 901 and 950 I'm not qualified to write about the 858 or 787.

Many machines have tuck brushes or rubber wheels beneath the sinker plate; these have to be moved into working position. On some machines the tuck brushes are separate and have to be screwed into position. The Silver, Knitmaster and Brother Chunky models have brushes that screw into position on top of the sinker plate. The Brother Chunky has rubber wheels below the sinker plate as well and these have to be moved

into position.

The tuck brushes are important, so check in your manual. Tuck stitch has a tendency to drop stitches and the tuck brushes are there to prevent this. I once knitted almost half of the front of a sweater in tuck stitch, continually dropping stitches and muttering at all the time I was spending picking them up. I couldn't think what was wrong. I'd knitted the back with no problems only a couple of days before. As I said, I was almost half way up the front before I realised that between knitting the back and starting the front I'd had a teaching session. One of my students had been using the machine and she hadn't been knitting tuck, so the tuck brushes had been put out of work. Once I'd realised that and corrected it, the rest of the sweater was knitted without any problem.

There are machines that don't have tuck brushes. Presumably the manufacturers designed the standard brushes on the sinker plate to knit tuck stitch as well as the other stitches, so extra brushes are not necessary in these cases. However, if your machine has them, use them and if you're not sure if your machine has them, check with your manual.

As with any pattern knitting, you must use the claw weights at the edges of the knitting; Silver and Knitmaster Chunky machines have wide claw weights to hang across the knitting as well.

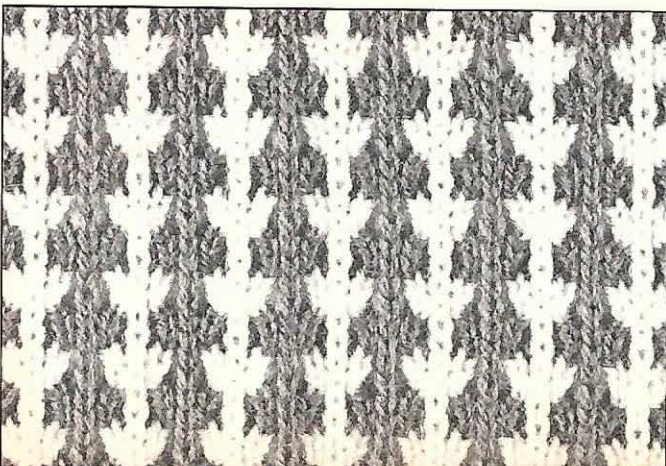
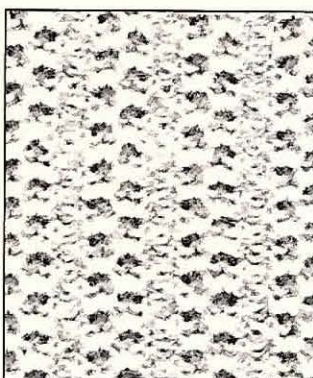
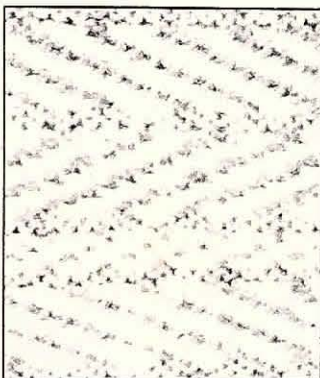
Tuck is knitted with one yarn in the main feeder of the machine. As you knit, the needles that are selected to tuck move forward of the needlebed far enough to collect the yarn, but not far enough for the stitch on the needle to go behind the latch and knit off. So the needle ends up with the original stitch and a loop of yarn on it. The loop is the tuck.

On Brother and Toyota machines, the needles that are selected forward of the needlebed are the needles that will knit. The needles in working position will tuck. On all machines, the blanks on the card select the needles that will tuck, while the punched holes select the needles that will knit.

On machines with automatic end needle selection cams, these are set to select the end needles to the selected position.

On machines without automatic end needle selection, I watch the end needles. If they are knitting successfully I leave them alone; if they don't knit successfully I select them manually to the holding position (with the holding levers set to knit) to help them knit. I find with some machines and some patterns this help is necessary, while with others it isn't.

There are some basic rules for tuck stitch. Like most basic rules, they can be broken very successfully and creatively sometimes, but it is best to stick



to the rules at first. Rule number one is, with a four-ply yarn on a standard gauge machine, don't tuck any particular needle for more than four rows before knitting off. So when choosing a card for tuck you should not be able to count more than four blanks vertically anywhere on the card.

On Chunky machines most of the basic cards only tuck for two or three rows. The problem if you tuck for too many rows is that the needle just cannot hold that many loops of yarn. How many is too many obviously depends on the exact thickness of the yarn. The basic guidelines will get you started though. The second problem with knitting too many rows of tuck is that if a needle isn't knitting (and, when tucking, it isn't) it pulls up the knitting on the needles either side of it and can prevent them knitting off correctly.

Because of the problem of accumulating too many tucks on any one needle, you are usually advised not to use the double-length switch. However, it can be used if you can "read" your card and work out the maximum number of tucks or loops you will be collecting.

The manual for the Knitmaster 155 gives an example for tuck where the double-length switch is used with card No. 2 from its basic pack. This actually results in the needles tucking for six rows at

a time. As I said, you can break the rules sometimes.

The number of rows that you can tuck for successfully seems to depend upon the design. If comparatively few needles are tucking, you can easily tuck for four rows with a suitable yarn. If a lot of needles are tucking, then two tucks may be the maximum for most of the needles, with some tucking four rows for design emphasis.

Rule number two is, don't tuck two needles side by side. Again, this is a rule that can be broken, but I've never yet seen a design with more than two needles tucking side by side. Cards with large areas of unpunched holes are not for tuck. If you do try to use them, the first row will knit but, as you knit the second row, where several tucked needles are side by side the yarn will come off the needles and jam the carriage.

Slip stitch is also a textured stitch where the purl side is the right side. With slip stitch (or skip stitch as Brother call it) the needle selected to slip doesn't move at all during knitting, but the yarn just passes in front of it. For slip stitch the main carriage is set to slip so the cam lever is on S on Silver and Knitmaster machines, both Part buttons are in on Brother and the selection lever or dial is set to the central empty position on the Toyota models 901 and 950. The side levers (Silver and Knitmaster), Change knob

(Brother) and card levers (Toyota) must all be in the patterning position of course. You don't need the extra brushes or rubber wheels for slip.

As with tuck, the punched holes on the card select the needles that will knit, while the blanks select the needles that will slip.

However, the basic rules for knitting slip and choosing the card are different. You can slip two or more needles side by side and most of the time it is preferable to do so in order to get a more definite design effect. However, you don't want to slip too many needles side by side unless you want a very loopy effect. Vertically you can slip for four or six rows, but it is best not to do this in rectangular blocks. If the pattern is in rectangular blocks, the needles that are slipping (that is, not knitting) pull up the adjacent knitting and prevent the needles next to the needles that are slipping from knitting properly. If you look at most slip patterns, the slip stitches often form diagonals. This minimises the pulling up effect, while still allowing any one needle to slip for four or six rows.

I was rather disappointed with slip stitch when I bought my first machine. The cards with the basic pack gave (I thought) very boring effects. I think this was because the cards in the pack have to be multi-purpose, that is, suitable for more than one stitch. When I

discovered designs for slip in the pattern library books supplied by the manufacturers I was pleasantly surprised. They are designed especially for slip, so are much more effective than most cards in the basic packs.

There are very simple slip stitch patterns that can be used as a mock garter stitch if you don't have a garter carriage. I like them particularly for Chunky machines which of course do not have a garter carriage.

Both slip and tuck can be knitted in stripes and this can produce very interesting effects. Usually the knit side is the right side when knitting in stripes. Kathleen Kinder has written a book on Mosaic Knitting which is a particular form of striped slip.

When knitting in stripes you must change colour on the correct rows of the card if you are following a written pattern. If the pattern has been designed by changing colour on rows four, eight and 12, then changing on rows three, seven and 11 won't produce the same effect.

Single colour tuck and slip can also sometimes be used with the knit side as the right side. In fact whatever stitch you're knitting it is always worth considering the merits and design possibilities of both sides of the fabric.



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COTTAGE GARDEN

Wendy Phillips

The final sample began as a row of green trees in red tubs, knitted double the height and width. Whilst knitting I noticed how attractive the back of the work

Finally you might consider the changing seasons when choosing your colour combinations. I opted for bright summertime colours but for autumn you might have brown hedgehogs shuffling through leaves of russet and gold. For winter, consider frosty cold colours like grey, ice blue and watery yellow. Spring gardens, on



the other hand, will contain lots of bright yellows, purples and fresh greens. Whichever season you choose, enjoy creating your own little outdoor scenes.

I have coloured the pictures on the graph to help with identification as some are not shown on the knitted samples.

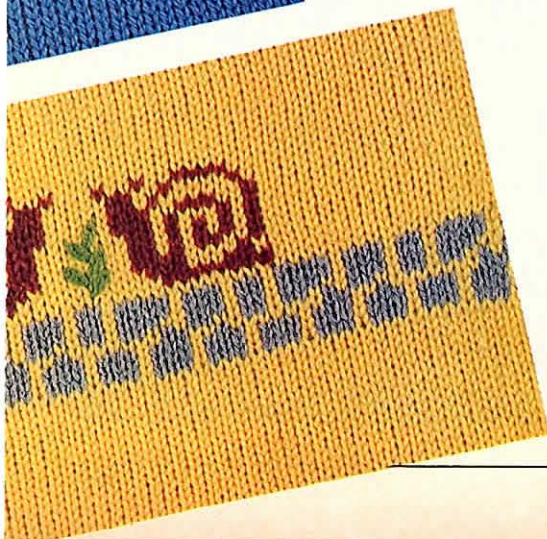
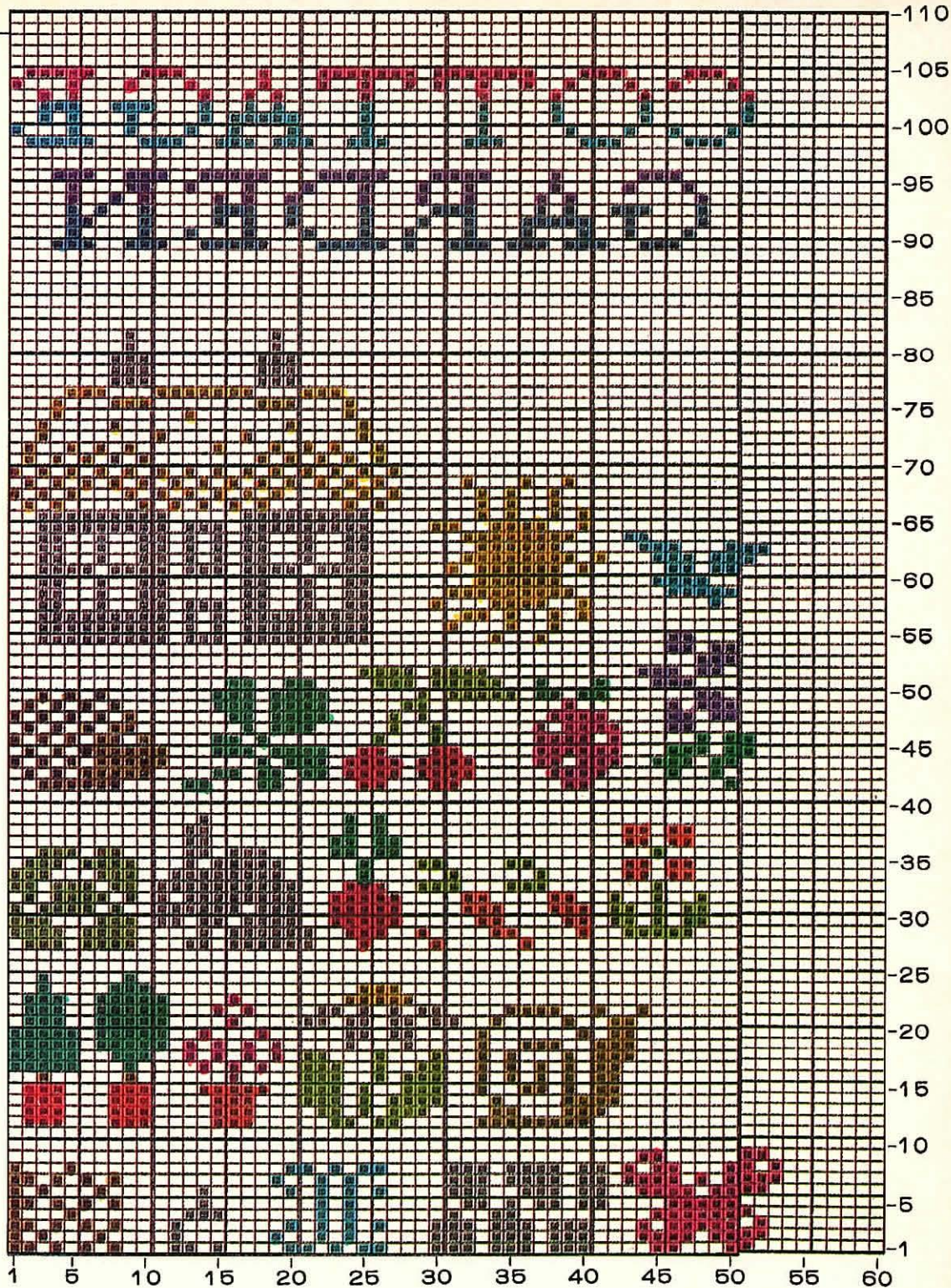
Row 1) trellis (8 stitch repeat), wall (4 stitch repeat), wrought-iron fence (8 stitch repeat), crazy paving (12 stitch repeat), butterfly.

Row 2) trees and flowers in tubs, daisy, snail.

Row 3) lettuce, rabbit, beetroot/radish, carrots, flower.

Row 4) hedgehog, chestnut leaf, cherries, strawberry, flower.

Row 5) cottage, sun, bird.



SINGER SPECIAL

TEXTURED FABRIC ON THE SINGER SYSTEM 9000 KNITTING MACHINES — Part 4

In the last three issues, we have looked at producing textured fabric on our machines and this time we will be continuing along these lines, but looking at double bed tuck stitch formation in particular.

George le Warré

Tuck stitch is one of those fabrics that almost all machine knitters recognise at once, it is so unique in its formation. Knitted on a single bed, though, it does have some limitations. Such as the fact that it is not really possible to have two adjacent needles tucking at the same time in any part of the pattern. This means that the basis of all single bed tucks must be single stitches, often placed in groups spaced one needle apart, producing the overall pattern.

Fine, but what if we want to place needles side by side and tuck to make the pattern? This is where double bed tuck comes into its own, because the single needle per tuck rule no longer applies as soon as we bring the front bed into work and carrying stitches. The reason is simple. On single bed work, where a needle is tucking, it holds the last knitted stitch, plus collecting a loop of yarn every time, until these are all knitted off together when the needle is programmed next to

knit. Should two adjacent needles try to tuck at the same time, there is nothing between these two needles to actually hold the loops on to the individual needles, so the loops become just one loop, which often falls off both needles.

However, when the front bed is set to knit (V), these front bed stitches work to hold the tuck loops on the patterning, back bed, needles. In this way, there is no physical limit to the number of adjacent needles that can be programmed to tuck within a pattern.

Although there is no physical limit to the number of tucking stitches, in practice most patterns do not have more than 20 or so adjacent needles tucking at the same time. The main exception to this is Fisherman's Rib, which is one of the most basic of all double bed tuck patterns. All needles on one bed tuck for one row, while all needles on the opposite bed knit in that same row. For full Fisherman's Rib, this situation is

reversed every two rows, so the back bed knits one row, while the front bed tucks. Then the back bed tucks, while the front bed knits. The result is a very elastic and warm fabric. Half Fisherman's Rib is similar, but one bed will knit every row, while the opposite bed knits one row and tucks the next. The result is a fabric that looks very similar to Full Fisherman's Rib from one side, but different on the other.

Having seen that double bed tuck has much in common with Fisherman's Rib, we can also see that the fabric produced in this way will have many features that are the same. For instance, double bed tuck fabrics are often quite elastic and frequently very much thicker and more "crunchy" than any other knitted fabric. The reason for this is that the number of tucks within the work distorts the knit stitches in such a way that they rise up above the surface of the knitting, forming a very three-dimensional effect. This is often the exact reason we like this stitch type.

Most knitting machines are capable of producing double bed tuck fabric, but some are better than others at making the more complex designs. The Singer System machines fall into this group. Because the machine is produced and factory aligned as a double bed with the needles sitting in individual channels and because of the addition of the pushing down wheels, the tuck knitting is more easily made, with its stitch formation more accurate, without the lateral distortion than can occur within the stitches made on a machine

that does not have needle channels.

Horizontally, as we have seen, there is no limit to the number of adjacent tucks. What about vertically. How many tucks can any one needle accept without the whole thing piling up on the needles and jamming the carriages?

The answer to this lies in both the yarn and the individual pattern. It is possible to have a pattern that tucks on the same needles for 12 rows, providing the needles are not adjacent to each other and providing the yarn used is fairly thin. Basically, this simple rule applies to all double bed tuck patterns:

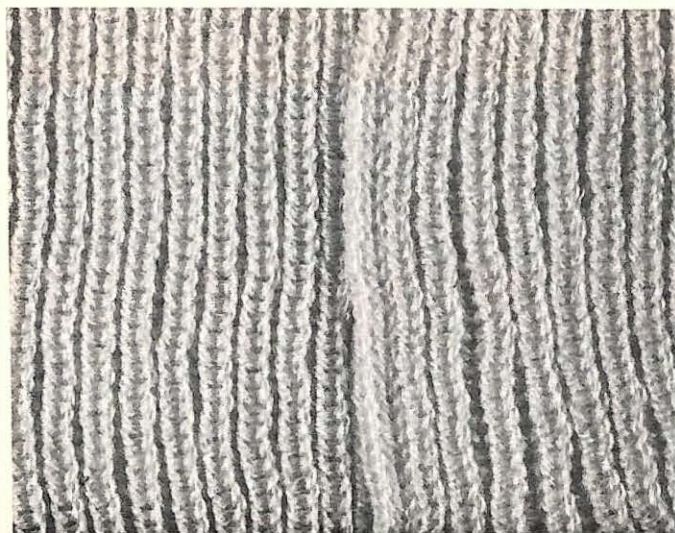
The more tucks, the thinner the yarn and the more needles necessary between tucking needles.

Now let us turn to some samples to illustrate this, which we can try for ourselves.

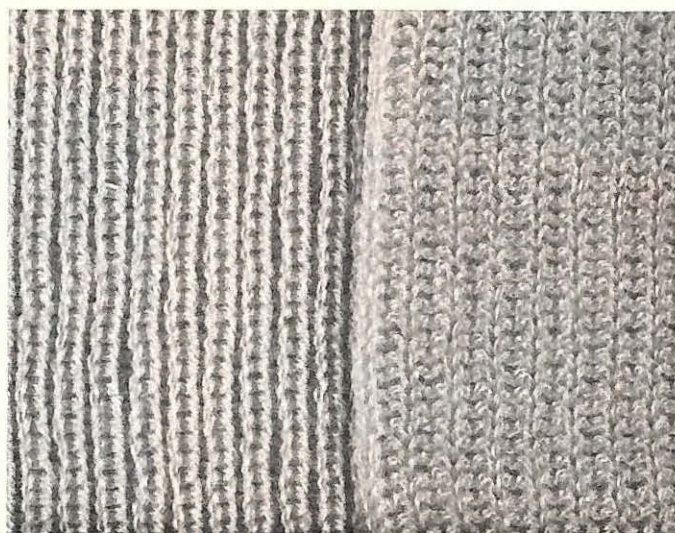
You will need to copy each of the patterns shown here on to your particular machine's system, ie. 60 stitch sheet for Singer 2310 and 2331, Superba S48, White 1602, etc. The small sheet for the Singer 600 or 604, Superba S47, White 1502, or into the memory of the System 9000.

Having done this, the machine should be set to read each row once only. Set the carriages, with the back to tuck, and front to knit.

Push up 60 needles on both beds and cast on over all needles. The yarn used for the samples shown was Bramwell DuoMagic on tension number 4 to 5 on both carriages. Set the cursor stops at 15 needles past both end working needles.

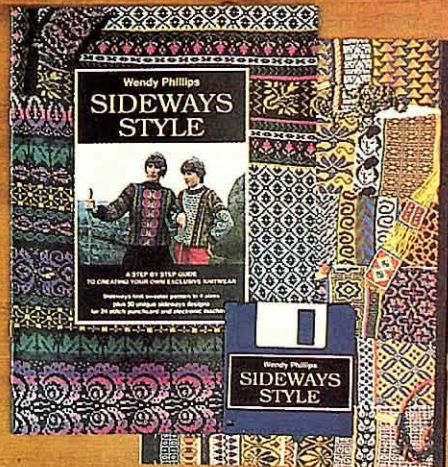
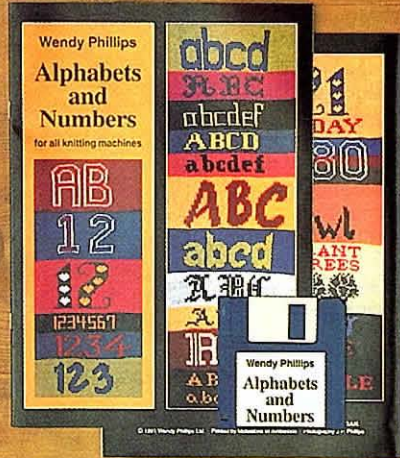
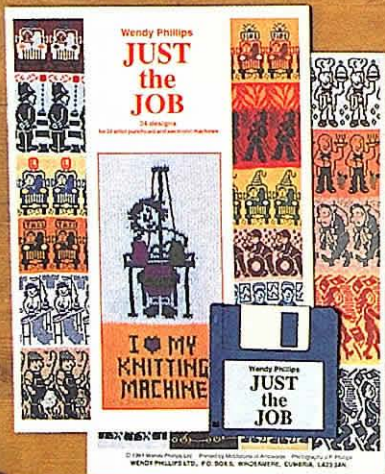


SAMPLE 1



SAMPLE 2

Wendy Phillips Picture Knitting at its Best



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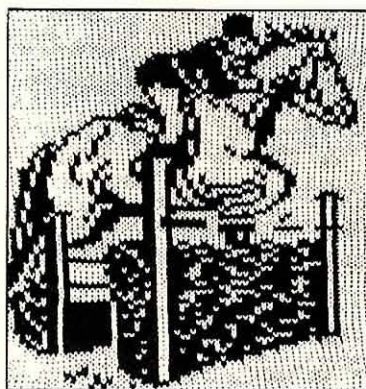
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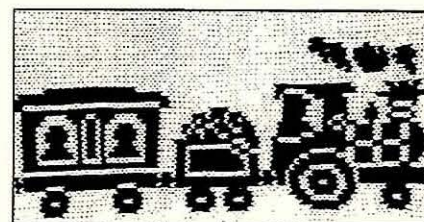
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The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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SINGER SPECIAL

SAMPLE 3 - PATTERN 1

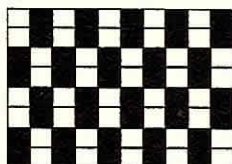
This is a basic 1x1 tuck on the back bed, with alternate needles tucking and knitting in every row. Although there is a pattern produced, because the number of rows tucked is only one it is rather indistinct, although good for a fine, fairly smooth-finish fabric.



PATTERN 1

SAMPLE 4 - PATTERN 2

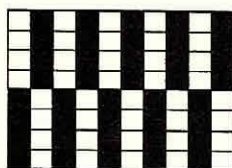
This is very much the same as sample 3, but the tucking needles are now tucking for two rows before knitting two rows. This makes the pattern more pronounced and the distortion of the stitches within the fabric greater.



PATTERN 2

SAMPLE 5 - PATTERN 3

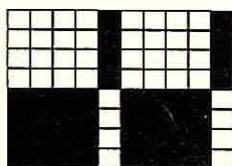
Once again, the same format as the previous two samples, but needles are now tucking for four rows before knitting for four rows. The pattern has become much more "crunchy" and more like the surface of a waffle. Indeed, this is often referred to as waffle stitch and is used a great deal in garment pattern production, either alone or in combination with other tuck patterns.



PATTERN 3

SAMPLE 6 - PATTERN 4

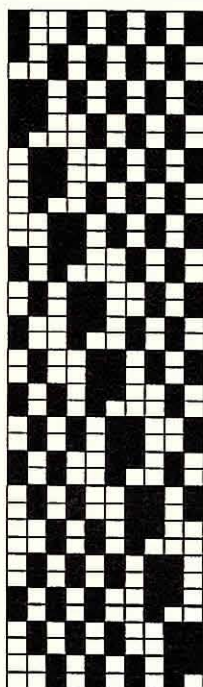
Here we have an example of three or four adjacent needles tucking for four rows at the same time, creating a very interesting raised surface fabric that is sometimes called "loket and block" because of the way the oval sections of the pattern occur between the raised blocks.



PATTERN 4

SAMPLE 7 - PATTERN 5

This is an example of the basic waffle pattern interspersed with another pattern of eight row tucks, to make a whole new design. Once, again, this is a basic four row tuck, but because of the way the pattern is constructed, the result is very three dimensional. You will need additional weight to knit this design; also, put in the pushing down wheels before you start, as these will keep the stitches on the needles. The pattern is only suitable for machines with a design length capability of 40 rows minimum.

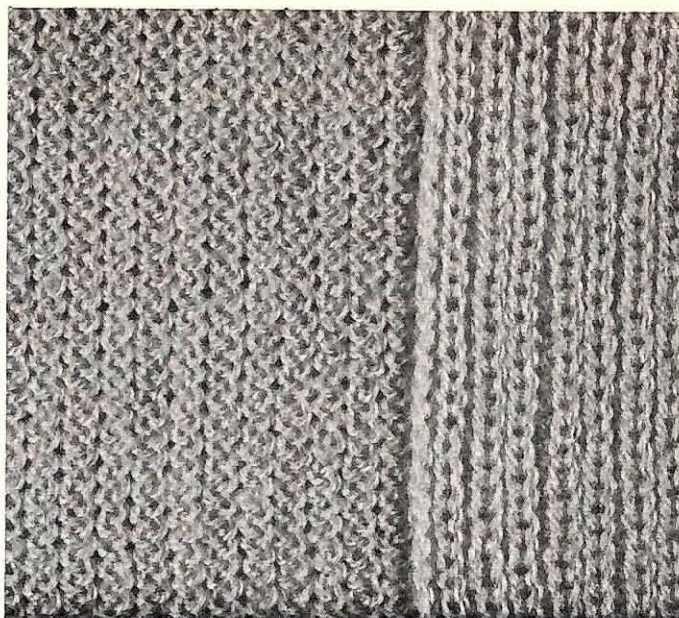


PATTERN 5

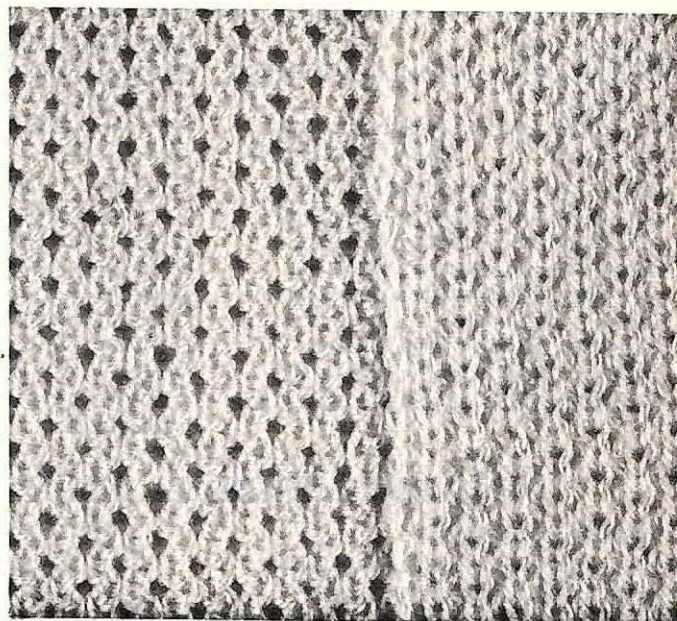
When knitting your samples, did you notice that although the back bed was making the pattern, the design actually shows on the work facing you as it comes down between the beds? This is one of the oddities of double bed tuck. The pattern shows on the purl side of the fabric, rather than the knit side.

Look at the fabric closely on the non-patterned side and you will see how the pattern is actually made. Where the tucks occur, the stitches that are knitting on each side are pulled upwards, out of shape. On the purl side, this creates a distortion in the stitches, either pulling them sideways or raising them up above the surface of the fabric. The more tucks held on needles, the more the distortion and raising effect.

Once you understand how the fabric is constructed, it is far easier to design your own pattern cards. You could start by adapting and changing the ones shown



SAMPLE 3



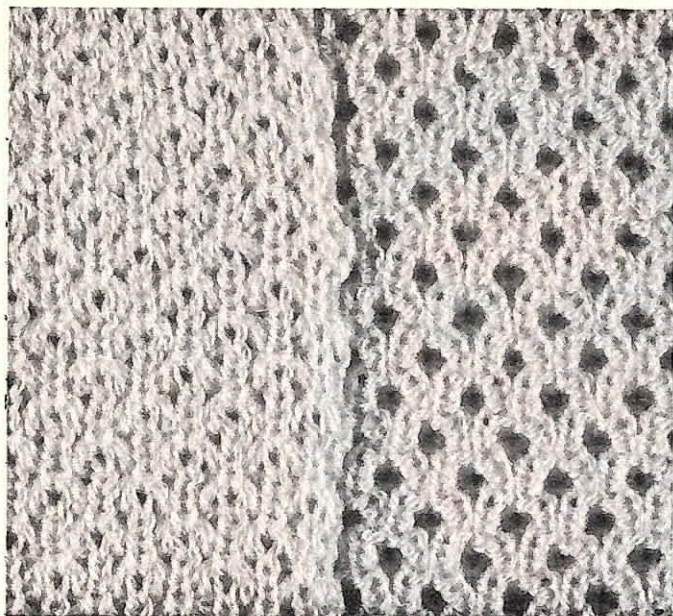
SAMPLE 4

here. Maybe with pattern 3 for instance. Place three needles in a row to tuck and one needle to knit, rather than the four as shown in the card. The sample in the photograph was made this way on the S47 (600), machine.

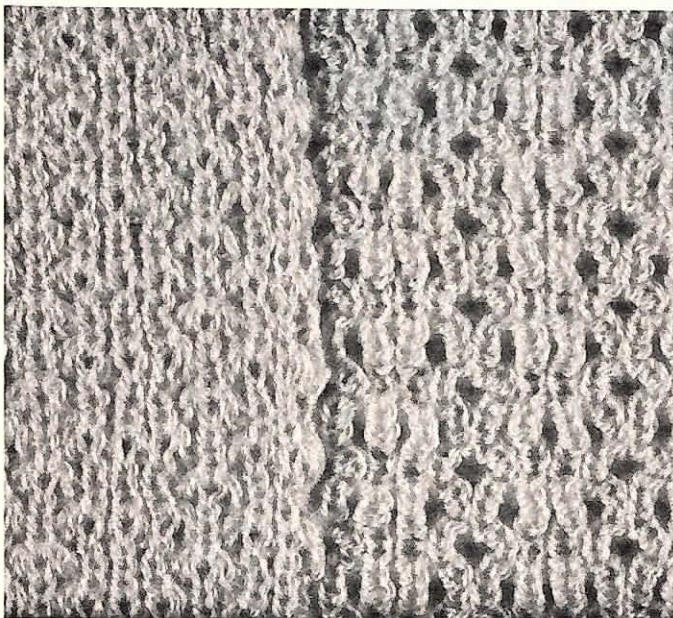
Although tuck stitch, both single and double bed, is one of the most commonly used stitch types, there is still a lot of exploration and discovery to be done, working out new

patterns and combinations. How about combining it with the use of more than one colour, or racking, or by using alternate needle selection on the front bed with slip or tuck. A whole host of patterns are waiting for you to find and use them. The great thing is to spend time experimenting and trying different things. Remember, machine knitters never make mistakes, they just invent new stitch patterns!

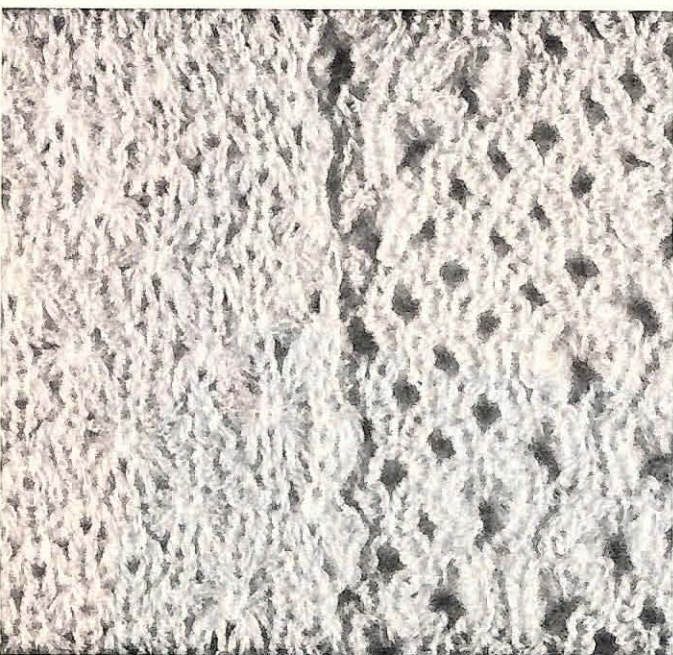




SAMPLE 5



SAMPLE 6



SAMPLE 7

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5 EMBROIDERED CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
1 [1, 1, 1] x 500g cone in Cream (MC).
A small amount in Pot-pourri (A) and Navy (B).
GARMENT WEIGHT
Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 110 [117, 120, 126] cm, 43¼ [46, 47¼, 49½] in.
Length to shoulder 56 [58, 60, 62] cm, 22 [22¾, 23¾, 24½] in.
Sleeve seam 26.5 cm, 10½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 47 rows to 10 cm, 4 in measured over tuck stitch pattern 1 (tension dial setting approximately 9).
26 stitches and 43 rows to 10 cm, 4 in measured over tuck stitch pattern 2 (tension dial setting approximately 9).

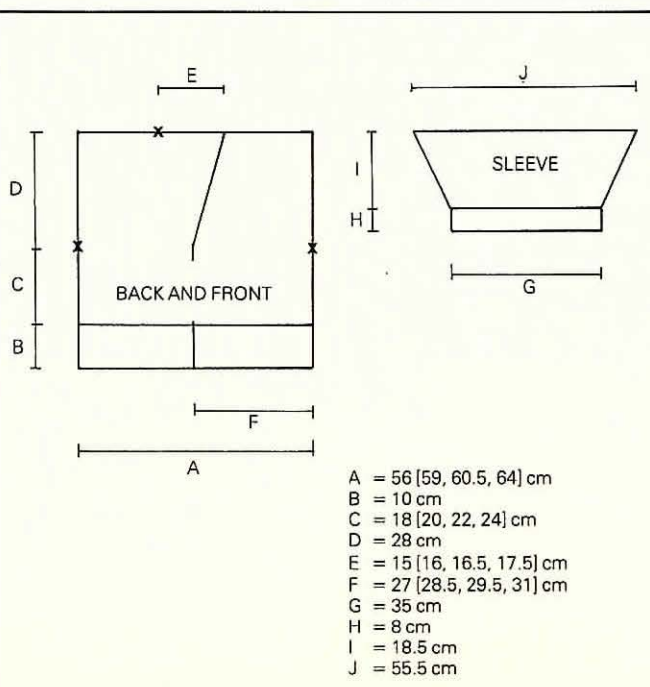
For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch cards, as shown, before starting to knit.



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 70 [74, 76, 80] Ns at left and right of centre 0 to WP. 140 [148, 152, 160] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 42 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER
Push 70 [73, 76, 79] Ns at left and right of centre 0 to WP. 140 [146, 152, 158] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 85 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2nd AND 4th SIZES

Inc 1 st at each end.

ALL SIZES

140 [148, 152, 160] sts.

ALL MACHINES

Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, K 85 [95, 103, 113] rows. Work measures 28 [30, 32, 34] cm, 11 [11¼, 12¾, 13½] in. Place marker at each end. K 131 rows. RC shows 216 [226, 234, 244] and work measures 56 [58, 60, 62] cm, 22 [22¾, 23¾, 24½] in. Using a length of MC, cast off centre 38 [40, 42, 44] sts. Push 51 [54, 55, 58] Ns at left to HP. Cont in st st. K 1 row. Using WY, K a few rows over rem Ns and release from machine. Push Ns from HP to UWP. Using MC, K 1 row. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push Ns 3 to 70 [74, 76, 80] inclusive at right of centre 0 to WP. 68 [72, 74, 78] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push Ns 3 to 70 [73, 76, 79] inclusive at right of centre 0 to WP. 68 [71, 74, 77] Ns. Work as for back from * to *.

2nd AND 4th SIZES

Inc 1 st at right edge.

ALL SIZES

68 [72, 74, 78] sts.

ALL MACHINES

** Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, K 85 [95, 103, 113] rows. Work measures 28 [30, 32, 34] cm, 11 [11¼, 12¾, 13½] in. Place marker at right edge.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 8th [7th, 7th, 6th] row until 57 [63, 57, 72] sts rem, then on every foll 8th [8th, 8th, 7th] row until 51 [54, 55, 58] sts rem. K 2 rows. Cont in st st. Using WY, K a few rows and release from machine **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push Ns 3 to 70 [74, 76, 80] inclusive at left of centre 0 to WP. 68 [72, 74, 78] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push Ns 3 to 70 [73, 76, 79] inclusive at left of centre 0 to WP. 68 [71, 74, 77] Ns. Work as for back from * to *.

2nd AND 4th SIZES

Inc 1 st at left edge.

ALL SIZES

68 [72, 74, 78] sts.

ALL MACHINES

Work as for right front from ** to ** reversing shapings by reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 45 Ns at left and 46 Ns at right of centre 0 to WP. 91 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 44 Ns at left and 45 Ns at right of centre 0 to WP. 89 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a

TALKING POINT

RAISED STITCHES FOR TEXTURE

Possibly the most popular of all knitting comes under the general term "Aran" knitting. In fact there are very few truly traditional patterns but that does not stop the dedicated knitter, both hand and machine, from inventing new patterns that blend into today's Aran style garments.

Shelagh Hollingworth

CABLES AND CROSSOVERS

At the basis of Aran patterning comes the cable pattern. This is the method used to cross two or more sets of stitches during knitting to form rope-like patterns. The permutations for cables are endless and you can have great fun experimenting with them, it will not be difficult to invent something new, if only by

working more or fewer rows between the crossovers.

Begin by working very simple shapes. Using an Aran weight yarn cast on about 60 stitches. This will give you enough width to work on more than one cable pattern at a time. Because crossing the stitches causes some resistance you will need to knit a few rows, then ladder down at least one stitch at both sides of the number of stitches marked for cabling. The loops at both sides

allow the stitches to be crossed less tightly.

The cable in Sample 1 is a good one to try first. It is formed by crossing two stitches over two. Knit six rows. Miss some stitches then ladder down one stitch, miss four needles, ladder down next stitch. Using a two-prong transfer tool, remove the two stitches on the left. Keep these in the left hand while you remove the two stitches on the right with another transfer tool. Cross these two over, placing the two stitches from the left on to the two empty needles at the right. Finally place the remaining two stitches on to the two needles at the left.

Knit five rows and repeat the cable row. This is a very basic pattern but it can alter a plain garment dramatically. You can pick up the laddered stitches as you go but in some cable patterns this may not be necessary, the loops will begin to draw in and will not show. This is another good reason for working samples before starting the actual garment, you will be able to tell whether you need to pick up the laddered stitches or not and that can make a big difference to the overall tension.

If you have difficulty crossing the cables, in that some yarns are

very stiff and resist crossovers, you may find it easier to work the next row of knitting by hand.

BRAIDING CABLES

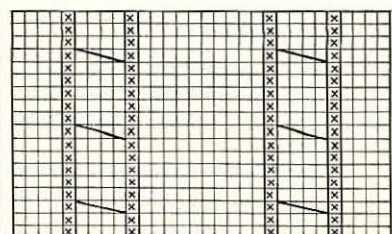
Once you are familiar with the cable method you will want to try other patterns. There is no need to cross the stitches constantly in the same direction. Another well known crossover is the snake cable, where you simply cross the stitches one way, knit a few rows then cross them the other way.

Braiding is the technique of using a multiple of three stitches for the work. This is shown in Sample 2, where six stitches have been used, but you can use nine stitches just as easily according to yarn and tension.

The cables are worked in the same way as the first sample but after the initial six rows, the four stitches at the left are crossed, with two-over-two stitches to the right, then after another five rows, the four stitches at the right are crossed with two-over-two stitches to the left. This pattern has also had a stitch laddered down at each side which was then picked up, but as before, sometimes the dropped stitches



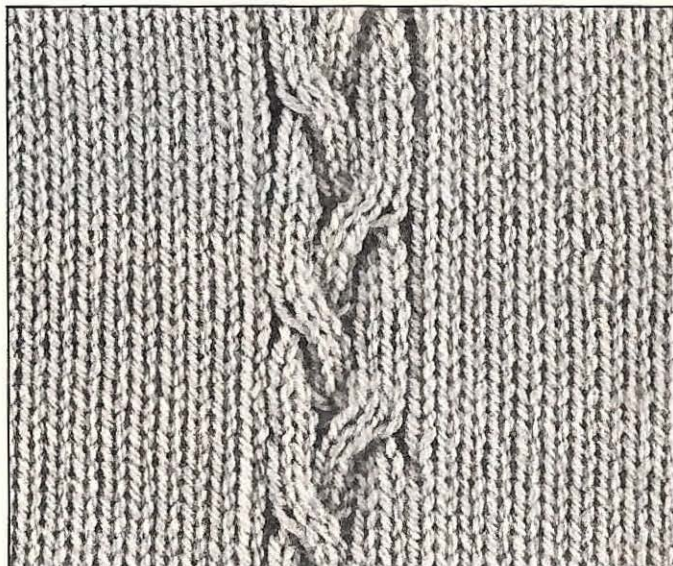
SAMPLE 1



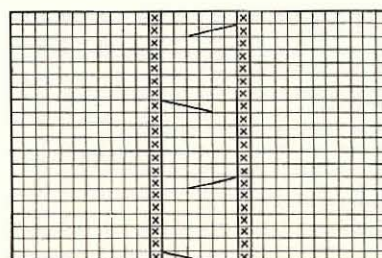
↘ = Cross two stitches left over right (purl side facing)

X = Laddered stitch picked up and ribbed

6 row repeat



SAMPLE 2



↘ = Cross two stitches right over left (purl side facing)

↙ = Cross two stitches left over right (purl side facing)

X = Laddered stitch picked up and ribbed

12 row repeat

can be left if they do not show.

In hand knitting these braids are developed and can be worked over a wide number of stitches, sometimes forming basket weave patterns, but on a chunky machine there is a risk of forcing the needles. This should be avoided, therefore it is best to keep to narrow panels. However, this need not limit the total amount of patterning, a collection of different cable patterns, arranged across the yoke of a plain sweater for example, can be as intricate as you feel you can manage.

To make a wide Aran style panel the crossovers should be restricted to possibly one-over-one or two-over-one to give the impression of trellis and, when worked straight up the work, as twisted narrow braids, both characteristic of traditional Aran knitting.

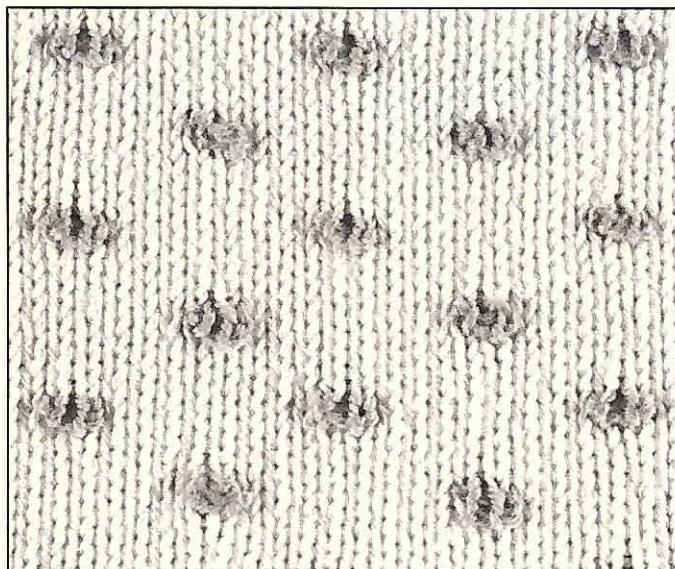
MAKING BOBBLES

Bobbles are attractive and are great fun when added to cables. Those shown in Sample 3 have been worked in contrast yarn to make them stand out. However, they are just as effective when

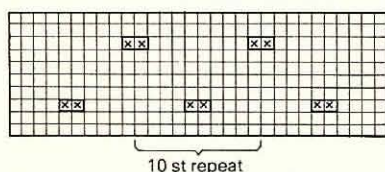
worked in the same yarn as is usual for Aran garments.

This sample is shown in the diagram as – Knit two rows. Bobble row: Miss four stitches, * with contrast, knit next two stitches by hand from left to right; then right to left. Work again over same two stitches and put original two stitches back on to the needles; miss eight stitches; repeat from * to end. Knit the row. Knit four rows. Work the Bobble row again but begin by missing nine stitches, thus making these bobbles fall between those on the first row. By continuing these rows as on the diagram a neat all-over pattern is obtained. Once you have mastered bobble making you will be able to place them anywhere you like on the work and they look splendid between cable panels. Soon we'll bring you an Aran sweater to make use of these and other raised patterns.

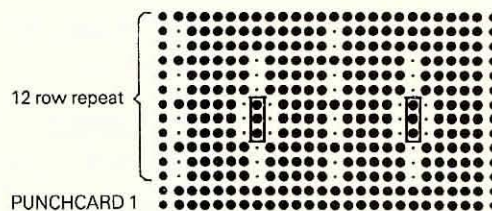
Shelagh is the author of the best-selling book 'The Complete Book of Traditional Aran Knitting' (Batsford), you might like to try working some of the patterns outlined there on your machine.



SAMPLE 3

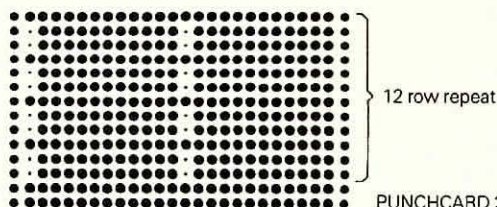


 = Bobble: (work 2 sts by hand L to R, then R to L) twice; replace original two stitches on to needles



PUNCHCARD 1

 = Large French knot



PUNCHCARD 2

few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 65 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end. 91 sts.

ALL MACHINES

Insert punchcard 2 and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 3rd row until there are 145 sts. K 2 rows. RC shows 81 and work measures 26.5 cm, 10½ in. Cast off.

FRONT BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 15 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 9 [8, 7, 8] rows. * Make a buttonhole by transferring centre st on to adjacent N, leaving empty N in WP. K 17 [19, 20, 18] rows. Make a buttonhole over same N as before. K 17 [18, 20, 17] rows. Rep from * once more. Make a buttonhole over same N as before. K 17 [19, 20, 18] rows. Make a buttonhole over same N as before.

4th SIZE

K 18 rows. Make a buttonhole over same N as before.

ALL SIZES

RC shows 94 [101, 107, 114]. K until long enough to go along right front edge, across back neck and along left front edge when slightly stretched. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 21 sts by hand. Set RC at 000. Using MT-2, K 9 [8, 7, 8] rows. * Counting from both edges, make buttonholes over sts 5 and 6. K 17 [19, 20, 18]

rows. Make a buttonhole over same Ns as before. [K 17 [18, 20, 17] rows. Rep from * once more. Make a buttonhole over same Ns as before. K 17 [19, 20, 18] rows. Make a buttonhole over same Ns as before.

4th SIZE

K 18 rows. Make a buttonhole over same Ns as before.

ALL SIZES

RC shows 94 [101, 107, 114]. K until long enough to go along right front edge, across back neck and along left front edge when slightly stretched. Cast off.

TO JOIN RIGHT SHOULDER

Push 51 [54, 55, 58] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

Sew front border into position.

MACHINES WITHOUT RIBBER

Fold front border in half lengthways and sew into position. Neaten open ends. Finish buttonholes.

ALL MACHINES

Sew on buttons. Embroider large French knots as shown on chart.

6 LONG LINE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Yeoman Panama

2 [2, 2, 2, 2] x 500g cone in Pink (MY).

GARMENT WEIGHT

Finished garment in first size weighs 715g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 111 [116, 121, 127, 132] cm, 43¾ [45¾, 47¾, 50, 52] in.
Length to shoulder 77 [77, 79, 79, 81] cm, 30¼ [30¼, 31, 31, 32] in.
Sleeve seam 43 cm, 17 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 84 [88, 92, 96, 100] Ns at left and right of centre 0 to WP. 168 [176, 184, 192, 200] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 184 [184, 188, 188, 192] rows. Work measures 50 [50, 51, 51, 52] cm, 19¾ [19¾, 20, 20, 20½] in. Place marker at each end. K 100 [100, 104, 104, 108] rows.

SHAPE NECK

Using a length of MY, cast off centre 24 [24, 28, 28, 28] sts. Push 72 [76, 78, 82, 86] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll 2 alt rows. 54 [58, 60, 64, 68] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

POCKET LININGS

Using MY, cast on 42 sts by hand. Set RC at 000. Using MT, K 56 rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 54 [58, 60, 64, 68] Ns to WP. Work as for back from * to *. Set RC at 000. Using MT, K 57 rows. K 1 row extra for left front **.

* POCKET OPENING

Push 12 [16, 18, 22, 26] Ns at right to HP. Cont on rem 42 sts. Using MT-1, K 4 rows. Make a hem by placing loops of 5th row down on to corresponding Ns. Using WY, K a few rows and release from machine, leaving Ns in WP. With carriage at left and P side of pocket lining facing, replace sts on to empty Ns. Reset RC to 57. Push Ns from HP to UWP. Using MT and MY, K 127 [127, 131, 131, 135] rows. RC shows 184 [184,

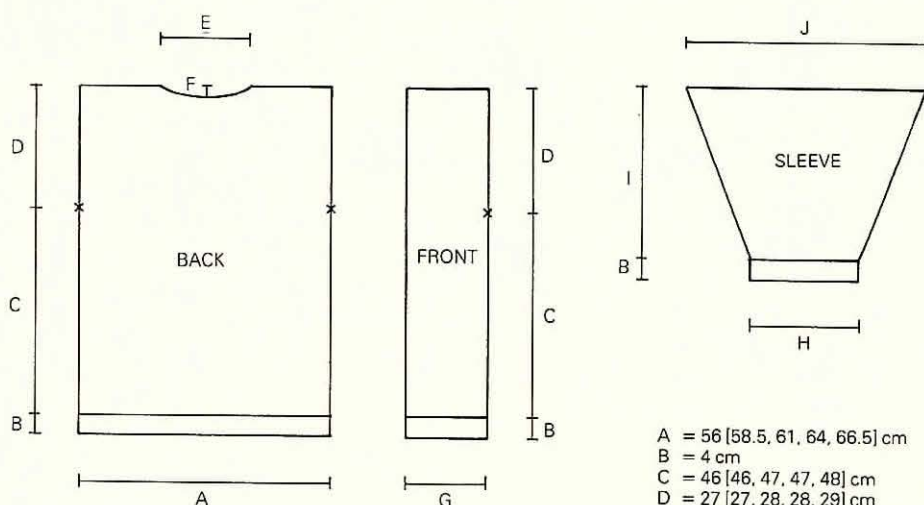
188, 188, 192] and work measures 50 [50, 51, 51, 52] cm, 19¾ [19¾, 20, 20, 20½] in. Place marker at right edge. K 108 [108, 112, 112, 116] rows. RC shows 292 [292, 300, 300, 308]. Using MT-1, K 4 rows. Make a hem by placing loops of 5th row down on to corresponding Ns. Cast off *.

LEFT FRONT

Work as for right front to ** noting alteration in number of rows worked, then from * to * reading left for right and right for left.

POCKET TOPS

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 50 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 13 rows. Transfer sts for st st. With P side facing, pick up 42 sts from top of pocket opening and place on to Ns inc 8 sts evenly. Using MT+4, K 1 row. Cast off.



A = 56 [58.5, 61, 64, 66.5] cm
B = 4 cm
C = 46 [46, 47, 47, 48] cm
D = 27 [27, 28, 28, 29] cm
E = 20 [20, 21, 21, 21] cm
F = 2 cm
G = 18 [19, 20, 21, 22.5] cm
H = 24 [24, 26, 26, 28] cm
I = 39 cm
J = 54 [54, 56, 56, 58] cm



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◀40

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 36 [36, 39, 39, 42] Ns at left and right of centre 0 to WP. 72 [72, 78, 78, 84] Ns. Work as for back from * to *. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 162 [162, 168, 168, 174] sts. K 21 rows. RC shows 156 and work measures 43 cm, 17 in. Using MT-1, K 4 rows. Make a hem by placing loops of 5th row down on to corresponding Ns. Cast off.

times more. RC shows 28. Place marker at left edge for shoulder. Rep from * to * 7 times more. RC shows 56. K 34 [34, 36, 36, 36] rows. RC shows 90 [90, 92, 92, 92]. Transfer sts to back bed. Cast off.

LEFT FRONT BORDER

Work as for right front border, reversing shapings by noting alteration in number of rows worked and marking right edge for shoulder instead of left edge.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

RIGHT FRONT BORDER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 54 Ns on each bed to WP for full needle rib/double rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-2/MT-2, K 316 [316, 324, 324, 334] rows. K 1 row extra for left front border. Set RC at 000. * Push 15 Ns on each bed at opposite end to carriage to HP, K 2 rows. Push Ns from HP to UWP, K 2 rows *. Rep from * to * 6

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Catch down pocket linings on inside. Neatly join tog the front edges of pocket tops and pocket linings. Neatly sew down side edges of pocket tops. Sew front borders into position matching markers to shoulder seams and taking care to take both thicknesses of pocket into seam. Join centre back seam of front borders.

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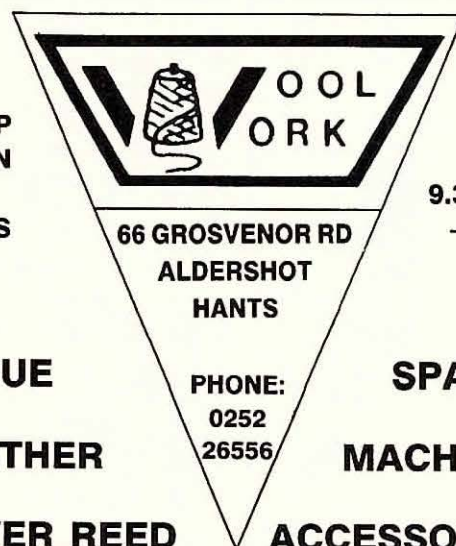
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1813

LATCH ON

"A NICE LITTLE EARNER?"

It is 40 years ago this summer since I bought my first knitting machine. I have updated the models many times over the years, but I cannot say I have made a fortune from my knitting.

Joan Lafferty

To be honest, I haven't actually tried to make a fortune! But I think I can say that each machine has paid for itself, one way or another. My first machine cost £22, which was just slightly less than I earned in a month at the office. I recouped the payment by making garments for friends and some of the girls in the office. Looking back, I'm not sure how I did it. There was no coned yarn, no row counter, no yarn mast, no wool winder – and no competition! The only patterns available were for hand knitting and no one had mentioned mock rib or using waste yarn.

My second machine was somewhat similar, but had more needles. However, I managed a good many school pullovers – and gloves. In the pre-machine days I used to start in August to hand knit gloves for my two school-boy sons. Gloves were certainly quicker on the machine, if somewhat of a pain – and they still are! Having hit a bad patch, financially, I decided I must try for some paid work with my knitting machine.

I answered an advertisement for knitters. The lady was not too impressed with my old machine, insisting that all her knitters had Jones+Brother 585 machines. "I will give you enough work to pay for it," she told me – then promptly moved 200 miles away without offering me one stitch of knitting! Fortunately I had bought the machine through a Mail Order catalogue, so the cost was spread over a few months.

I turned to my typewriter and typed a couple of theses. These brought in the cash, but had to be meticulously typed with no rubbing out, or so they said. I became adept at using a typing rubber.

About this time crochet garments were in vogue, so I answered another advertisement. I found myself making cat suits with flared legs. I cannot say that any of my knitting has ever graced the shelves at Harrods, but my

crochet has! Then the lady in charge asked if I could alter garments that were too long or too short and, mug that I am, I agreed. Still it made a change from the straightforward garments.

As this avenue closed another advertisement appeared for machine knitters. This time I was making hot pants and rainbow striped jumpers. This lady used to bring me a bag of hand knitting balls, which she had weighed. The finished garments went into the bag together with any unused balls and were weighed again. I suppose it would have been easy for someone to "lift" a few odd balls, but my innocent mind had not thought of this! This lady must have been psychic or something, because in no time at all she was asking me if I could enlarge necks on jumpers that other people had made too small to go over the head. I don't think she knew the crochet lady and I'm sure neither knew that I had perfected the art of correcting typescript undetectably! I remember I got two shillings (ten pence) for every neck I put right.

About this time machine knitting was becoming more popular and articles about how to make money from it were appearing. I don't think I know anyone who has made a fortune from their knitting machine, but then they are not likely to tell me if they have a yacht in the Mediterranean and a villa in the south of France, are they? Perhaps I can give a few pointers to anyone just starting up. No doubt this person will have knitted for family and friends and should by now be familiar with the workings of the machine. If she is serious about knitting for other people she must do four things. Develop a thick skin, harden her heart, learn to bite back a stinging retort and invest in a good supply of patience!

Then I suggest she goes out and buys (1) a notebook; (2) a cash book; (3) a supply of swing

tickets; (4) a duplicate book; and (5) a cone of yarn. She can use the cash book immediately (it need not be a big, expensive one). The cost of the yarn is written on the left hand page and the right hand page will be used for "receipts" (I once knew a lady – not a knitter – who kept her expenses and receipts as a running total, one under the other. This method was not popular when she had to employ an auditor!) I suggest buying a new cone of yarn, unless you happen to have one in the cupboard that is untouched and which still has the price you paid for it. The swing tickets are for pricing your garments and also for giving washing instructions and fibre content. This is until you get going and can afford to have your own labels printed.

Now our lady is going to knit a garment for sale. A word of advice – don't sit for hours at the knitting machine, particularly if you are a comparative beginner. As I switched on the television prior to using it as the computer screen to write this article, a lady was interviewing the country's strongest man. I was amazed to hear him say he did two hours' "warming up" exercises before he did his muscle-building stuff. He said all muscles need to be used gently before tackling the strong-arm work. This applies to us as well, if in a more minor way.

I have met knitters with bad backs, frozen shoulders, tennis elbows and so on from doing too much knitting at a time. So, take the notebook and note the day and the time you start to knit and the time you finish, even if it's only ten minutes later. I never knit for more than one hour at a time; after this I go and make a cup of coffee, pop to the bathroom, feed the cat, water the plants, in fact any small job that takes about ten minutes. This way one feels much more invigorated when returning to the knitting machine. Don't get carried away, though and vacuum the sitting room and clean the windows in your break! You are primarily knitting at this time.

When you have completed the jumper, including the sewing up, total all the times you have noted. Someone is sure to ask you how long it takes to knit a jumper, but don't tell them the exact number of hours and minutes, or they will expect their jumper by tomorrow! Seriously, the time it takes must enter into the calculations as to cost. It is also useful when giving a delivery date. I always say it will be done in a fortnight; this gives me some leeway if things go

wrong and if I get the garment finished before the two weeks are up the person is usually delighted. Before parting with the garment it is useful to weigh it, and keep a note of the weight – this helps when you have part cones to use up.

Now you have made this garment, show it to a good friend, or your mother or sister, at any rate someone who will be frank with you in their opinion of your work. This is where you need to develop the thick skin. It's no use being offended by constructive criticisms. Better to have it from someone you know and respect, rather than have a customer complain.

Why must you be hard hearted? You must learn to ask for a deposit when you take an order and never, never let a garment go without the balance in your hand. In this connection it is better to ask the person to collect the goods, rather than deliver them. They are more likely to come to your door with the money at the ready.

If you call they may not have the cash in the house. Apart from that, you are wasting good knitting time while you are popping round with deliveries. You will almost certainly come up against the person who has ordered something then decided they don't want it. Unfortunately human nature is like that! This is why you must take a deposit, then at least you have covered the cost of the yarn.

Your thick skin needs to be in good working order when someone tells you they could get a jumper cheaper than yours at the "Cheap Jack" shop in town. You will also need to keep your retort to yourself – even if the person deserves a sharp word. Folks do chat and someone like this will inevitably go round telling everyone you were rude to them! You still have the jumper and a friend of mine is fond of saying "There is someone, somewhere who wants that garment!" Sometimes this person is slow in coming forward but she is often quite right, these jumpers do sell in the end.

Have I put you off the idea of knitting for profit? I hope not, because you may be able to fill a gap in the market, and at the very least you will be using your knitting machine and gaining experience all the time. There are a lot more avenues open to the determined knitter and I have explored a good many of them. I will tell you about these next time.

FOCUS

DESIGNAKNIT 4 – Part 3

This month Anna completes her report on the standard version of this software program with a look at colour patterning.

Anna Stevens

Last month I reviewed the garment shaping section of the DESIGNAKNIT 4 STANDARD version. To complete my review of the software, this month's article explores the facilities provided by the program for the creation and manipulation of colour patterns.

The three options on the main menu that are directly related to colour pattern designing are COLOUR, INTEGRATE and LINK.

COLOUR

Selecting COLOUR from the DesignaKnit main menu will take you into the stitch pattern designing section of the program. The colour pattern menu will be displayed along the top of the screen and at the bottom of the screen will be a blank stitch proportioned grid.

There are eight options on the colour pattern menu and, as with the shaping section, selecting any of these will usually lead to a sub menu. Selecting from the menu can be done in the usual way, by moving the highlight bar with the arrow keys (or mouse) and then pressing the ENTER key to make your selection. As you move the highlight bar on to each option, a brief explanation of that option will be displayed beneath the menu to help you. Once you are familiar with the program, selections from the current menu can be made more quickly by pressing the key for the initial letter of the option you require, or you can bypass the menus altogether for some of the most frequently used options by using the pre-defined HOTKEYS. As with the shaping section, pressing the F1 key at any time will display a help screen.

The default size of the blank grid is 24 stitches by 40 rows and its proportions are determined either by the default tension or your own tension if you have entered one. The grid size can easily be increased or decreased at any stage during the design process, thus allowing you to create anything from a tiny motif to a large electronic or intarsia design that would cover a complete garment piece.

There are lots of colour patterns already supplied on the program disk for you to use. Select FILE from the colour pattern menu, followed by LOAD from the sub menu and you will be asked for the name of the pattern that you want to load from the disk. By pressing the ENTER key without typing in a file name, you will be able to see a list of all the patterns that are supplied in the COLPATS directory. Although these patterns can be used just as they are, they are also useful for experimenting with whilst you are learning to use the program.

Selecting or changing colours

for a design is done from the WOOLBOX option on the menu. A default colour palette will be displayed on the screen from which you select colours for your woolbox, rather like going into a shop, choosing cones of different colour yarns and putting them into a bag to take home! You can choose your woolbox colours from the default palette, or you can alter any of the default colours to match the actual colours of the yarns you will be using. As you select each colour from the palette, you are required to give it a code number or letter. These codes will be used during the design process and are also used for some of the colour coded print-out formats. When you save a design on to disk, all the colours and codes that you have defined for the woolbox will also be saved with the design.

Of course, you don't have to design complicated multicolour patterns. Any pattern can be designed in just two colours, which would be all that is needed if you want to create punchcard or Mylar charts for tuck, slip, weaving and so on.

Freehand designing or editing of an existing design is done by moving a cursor around the grid with either the arrow keys or a mouse. As the cursor is moved around the grid, the individual rectangles can be coloured in or left blank as desired. To colour in a rectangle, you simply move the cursor on to it and then press the key that corresponds to the code for the colour you require. A quicker way of filling in large areas with the same colour is to lock the cursor on to a colour. Any rectangle that the cursor is moved across will then be automatically filled with the colour. This is called 'TRAILING'. If you change your mind about a particular colour that you have used in your pattern, you can replace it with another from your

woolbox collection. A colour can be replaced for just a single stitch, across a complete row or throughout the whole design. New colours can be added to or deleted from the woolbox at any time, making it easy to experiment with as many different colour combinations on the screen as you like.

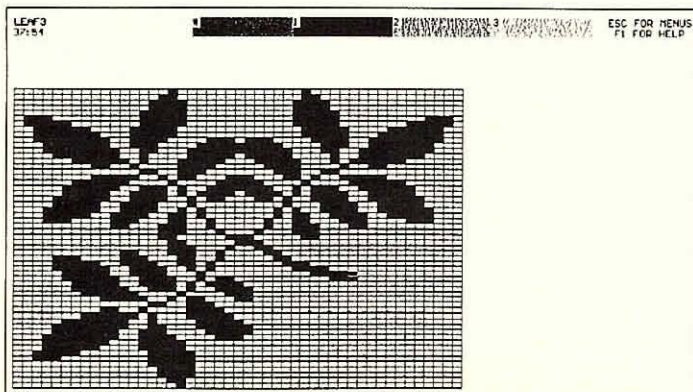
Various options are available to make designing on the screen as easy as possible. For example, the grid can be temporarily turned off to enable you to get a better idea of how the design will look when knitted. The colours used to display the grid, cursor, text and screen background can all be independently set so that they do not interfere with the design itself. A numbering facility will display the current stitch and row number as you move the cursor around the grid and you can request information regarding the current design, such as the measurement in inches or centimetres when knitted (which will be determined by the tension details you have entered).

The individual squares on the screen can often be small and difficult to see, especially if you are creating a very large design, so a zoom facility is provided. You can zoom in on any area of the design by positioning a BOX around that area. The area within the BOX that you have DIMENSIONED will then be enlarged to fill or partly fill the screen, but will always remain stitch proportioned.

Lots of useful design functions are also provided to assist you in creating your stitch patterns. Simple geometric shapes such as squares, circles and ellipses can be automatically drawn on the grid for you, in the colour and size of your choice. A design or part of a design can be mirror imaged both vertically and / or horizontally, rotated through 90 degrees either clockwise or anti-clockwise and doubled in length and / or width.

You can isolate a section of the design and repeat it within the grid area, or make repeats of the whole design. It is also possible to isolate part of a design at any time and save just that section on to disk for future use. Sections that have been saved to disk from other designs can also be imported on to the current grid, so a completely new pattern could be created simply by combining various sections from other designs.

One of the important things to take into account when



A 'screen dump' from the colour pattern editing screen

designing single bed Fair Isle patterns is the length of the floats. DesignaKnit has a very helpful function which lets you decide what the maximum allowable float length (in stitches) can be. Any floats that would exceed this length are then indicated on the screen so that you can adjust them if you wish. Should you decide that you would prefer to knit your design in jaquard rather than Fair Isle, DesignaKnit can automatically separate all the colours for you in the way that is required for your particular knitting machine. The conversion is not shown on the screen, but selecting this option will make it happen automatically when the design is printed on to paper.

PCX FILES

Pictures that have been created within a computer paint package, scanner or digitiser can be imported into DesignaKnit and converted to stitch patterns. The only condition for this is that the pictures must be PCX files. This is not really a problem because PCX is one of the standard graphics file saving formats offered by most of the popular computer paint programs. DesignaKnit can create stitch patterns from PCX files with up to 16 colours or shades of grey. The program will attempt to match the original colours of the picture but an exact colour match may not always be possible. If the picture is a large one, you can tell the program to reduce it to fit the size of your punchcard, Mylar sheet or garment piece. This will, however, invariably result in a loss of detail. DesignaKnit will warn you of this and will also advise you of the number of stitches and rows needed for the best result, in terms of both detail and proportion.

INTEGRATE

Deciding where a stitch pattern will be placed on a garment is just as important for successful knitwear designing as deciding on the shape and colours to be used. DesignaKnit can help with this aspect of designing by enabling you to combine any garment created within the SHAPING section with any of the stitch patterns created in the COLOUR section.

If the garment shape was designed in a previous session, you need to load it from the disk before you can begin to integrate. When you select INTEGRATE from the main

menu, you will be shown a list of the pieces for that garment so that you can enter the type of knitting method (intarsia, Fair Isle or jaquard) and the name of the particular stitch pattern to be used. Each garment piece can have a different knitting method and different stitch pattern allocated to it. If one or more pieces are to be knitted in plain stocking stitch, there is no need to enter any information for those pieces. The program will then work down the list of pieces that have stitch patterns allocated to them and ask whether you want to superimpose the piece on to the stitch pattern. Answering yes to this question will result in the correct stitch pattern being displayed in full colour on the screen, with an outline of the corresponding garment piece superimposed on to it. If the stitch pattern is smaller than the garment piece, the program will automatically fill the screen with more repeats of the pattern than is needed for the size of the garment shape. Using the arrow keys or mouse, you are then able to move the outlined shape around the stitch pattern. This is particularly useful for making sure that the positioning of single motifs, large electronic or intarsia designs and so on is not affected by the armhole or neck shapings.



Integrating a colour pattern and garment shape

Superimposing can also be done from within the colour section, rather than from the INTEGRATE option on the main menu. The advantage of superimposing from within the colour section is that you are

able to superimpose more than one garment piece on to the same colour pattern at the same time, providing there is enough room on the screen. This method is therefore the one to use if you want to work out how the pattern should be placed for matching side or raglan seams, cardigan fronts and so on.

Although it is possible to have several garment pieces on the screen at the same time, only one stitch pattern can be displayed when superimposing. For a garment piece that is to be knitted in more than one stitch pattern (a border followed by an all-over pattern for example), it is necessary to combine all the appropriate individual patterns into one large stitch pattern before integrating with the garment piece.

PRINTING COLOUR PATTERNS

There are several different formats available for printing out colour patterns. Providing you specify the correct knitting machine, punchcard and Mylar sheet templates will be printed to actual size, enabling you to place the template directly under the card or sheet for transferring. A list of the row numbers and codes for any colour changes will be printed after the template. A large stitch pattern template will automatically be correctly

design is too big for the template.

Charts for intarsia and so on can be printed in colour if you have a colour printer, otherwise you can choose to print them either in shades of grey, or with the code numbers / letters that you allocated to the colours when you designed the pattern. For stitch patterns that have been integrated with a garment piece, you can choose from various types of charts that show the garment shapings as well as the colour pattern information.

If you know the length per ball or cone of the yarns that you will be using for your garment, you can enter this information in the ADJUST section. The program will then work out how many balls or cones of each colour will be needed to complete the garment. An extra allowance for tying in new colours on intarsia patterns can also be entered.

LINK

This option is only available if you have purchased the special cable that links the computer to an electronic knitting machine. Using the cable link, you can transfer (download) any stitch pattern from DesignaKnit directly to the knitting machine. You can also transfer (upload) stitch patterns from the knitting machine to DesignaKnit; they can then be converted to the correct format for editing within the colour pattern section and integrating with your garment shapings.

At the time of writing, a cable link is only available for Brother 930, 940 and 950i machines, but it is expected that Version 5 will support a cable link for Silver Reed electronics. A separate cable can also be purchased to link the computer to the Brother PPD. This enables you to transfer stitch patterns between the computer and the PPD, including patterns from the Stitch Patterns Extra Cartridge.

Only one stitch pattern at a time can be downloaded from DesignaKnit to the knitting machine and any patterns currently in the memory of the knitting machine will be erased (this does not of course apply to the built in Stitch World patterns which cannot be erased). If you do not want to lose the patterns currently in the knitting machine, you can upload them to DesignaKnit and save them on to disk, ready to be downloaded back to the knitting machine when required.

7 FAIR ISLE TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Many A Mickle 4-ply Soft Cotton.
1 [1] x 500g cone in Coffee (MC).
1 [1] x 500g cone in Baby Pink (A).
1 [1] x 500g cone in Bleached White (B).

GARMENT WEIGHT

Finished garment in first size weighs 325g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 110 [121] cm, 43¼ [47¾] in.
Length to shoulder 55 cm, 21¾ in.
Sleeve seam 16 cm, 6¼ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
31 stitches and 46 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

Insert card and lock on 5th row. Using MC, K 2 rows. Release card and cont in Fair Isle. * K 6 rows MC/B, 2 rows MC only (st st), 26 rows MC/A and 2 rows MC only (st st) *. These 36 rows from * to * form pattern.

sts. Using nylon cord, K 77 [85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. 59 [67] sts. K 24 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bring Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 66 Ns at left and right of centre 0 to WP. 132 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 15 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 66 Ns at left and 65 Ns at right of centre 0 to WP. 131 Ns. Push every 3rd N back to NWP.

A = 56 [61] cm
B = 6 cm
C = 23 cm
D = 26 cm
E = 18 cm
F = 2 cm
G = 9 cm
H = 44 cm
I = 3 cm
J = 13 cm
K = 52 cm

Using MT and WY, cast on and K a few rows ending with carriage left. Set RC at 000. Using MT-2 and MC, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 132 sts.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 5th row until there are 156 sts. K 4 rows. RC shows 60 and work measures 16 cm, 6¼ in. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 166 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 16 rows. Transfer sts for st st. Using MT, K 2 rows.

MACHINES WITHOUT RIBBER

Push 167 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 8 rows. Using MT-2, K 17 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows.

ALL MACHINES

Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 84 [92] Ns at left and right of centre 0 to WP. 168 [184] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. *

MACHINES WITHOUT RIBBER

Push 84 [91] Ns at left and 83 [91] Ns at right of centre 0 to WP. 167 [182] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. *

1st SIZE

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

168 [184] sts.

ALL MACHINES

Set RC at 000. Using MT, K 106 rows. Work measures 29 cm, 11½ in. Place marker at each end. K 110 rows.

SHAPE NECK

Using a length of MC, cast off centre 46 sts. Push 61 [69] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and foll 3 alt rows. 57 [65] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 87 [95] Ns at left and right of centre 0 to WP. 174 [190] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 87 [94] Ns at left and 86 [94] Ns at right of centre 0 to WP. 173 [188] Ns. Work as for back from * to *.

1st SIZE

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at each end.

ALL SIZES

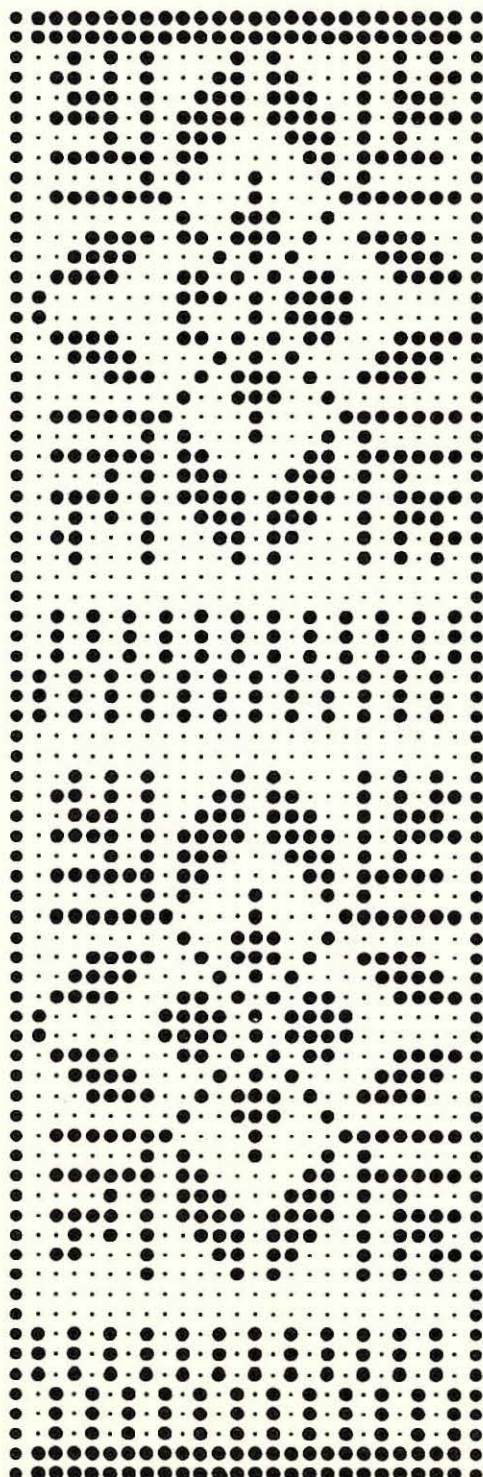
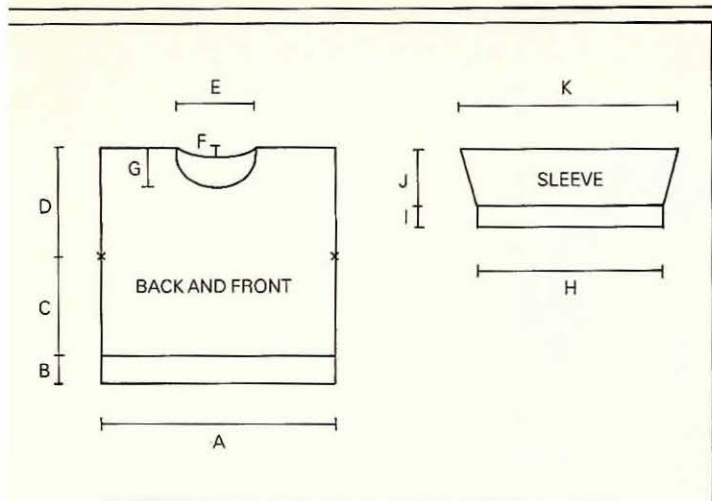
174 [190] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in Fair Isle patt. K 106 rows. Work measures 29 cm, 11½ in. Place marker at each end. K 78 rows.

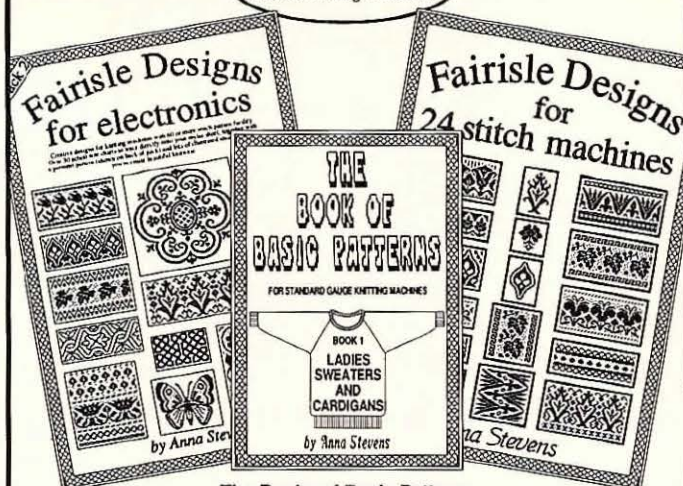
SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 20



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7





BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 67 [67, 73, 73] Ns at left and right of centre 0 to WP. 134 [134, 146, 146] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib as on N diagram. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Inc 1 st at right edge. 135 [135, 147, 147] sts. Cont in lace patt from chart changing tension as on chart, K 24 rows. Set RC at 000. Using MT, cont in st st. Shape sides by inc 1 st at each end of next and every foll 10th [7th, 9th, 6th] row until there are 151 [159, 167, 175] sts. K 15 [8, 8, 11] rows. RC shows 86 [86, 90, 90] and work measures 33.5 [33.5, 34.5, 34.5] cm, 13 1/4 [13 1/4, 13 1/2, 13 1/2] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 121 [129, 137, 145] sts rem, then on every foll alt row until 105 [109, 113, 117] sts rem *. K 55 [57, 53, 53] rows. RC shows 166 [172, 176, 180] and work measures 53.5 [55, 56, 57] cm, 21 [21 1/4, 22, 22 1/2] in.

SHAPE NECK AND SHOULDERS

Push 69 [72, 75, 78] Ns at left to HP and cont on rem sts for first side. Cast off 7 sts at beg of next row and 6 sts at beg of next row. Dec 1 st at neck edge of every row and, at the same time cast off 7 sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [6, 7, 8] sts. With carriage at right, push 33 [35, 37, 39] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 15 [17, 13, 13] rows. 40 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 59 [62, 65, 68] Ns at left to HP and cont on rem sts for first side, K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at neck edge of every row until 31 [32, 33, 34] sts rem, then on every foll alt row until 29 [30, 31, 32] sts rem, then on every foll 4th row until 26 [27, 28, 29] sts rem. K 12 rows.

SHAPE SHOULDER

Cast off 7 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 5 [6, 7, 8] sts. With carriage at right, push 13 [15, 17, 19] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

8 TOP WITH LACY WELTS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

MATERIALS

Spectrum Vermont Perlé 4-ply.
1 [1, 1, 1] x 500g cone in Rose White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 215g.

The fibre content of this yarn is 100% Courtele. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 99 [105, 110, 115] cm, 39 [41 1/4, 43 1/4, 45 1/4] in.
Length to shoulder 53.5 [55, 56, 57] cm, 21 [21 1/4, 22, 22 1/2] in.
Sleeve seam 11.5 cm, 4 1/2 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

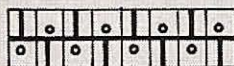
ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

NEEDLE DIAGRAM



If your machine's tensions do not correspond to those given, simply increase your tension setting in equal steps over the 24 pattern rows up to MT.

When all sts have been transferred to main bed, disconnect ribber and cont with main carriage.

CHART 1

1st and 2nd Sizes - Back and Front.

All Sizes - Sleeves.

CHART 2

3rd and 4th Sizes - Back and Front.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 55 Ns at left and right of centre 0 to WP. 110 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib as on N diagram. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Inc 1 st at right edge. 111 sts. Cont in lace patt from chart, changing tension as on chart. K 24 rows. Set RC at 000. Using MT, cont in st st. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 117 sts. K 1 row. RC shows 10 and work measures 11.5 cm, 4 1/2 in.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 65 [61, 61, 57] sts rem, then on every row until 39 sts rem.

NECKBAND

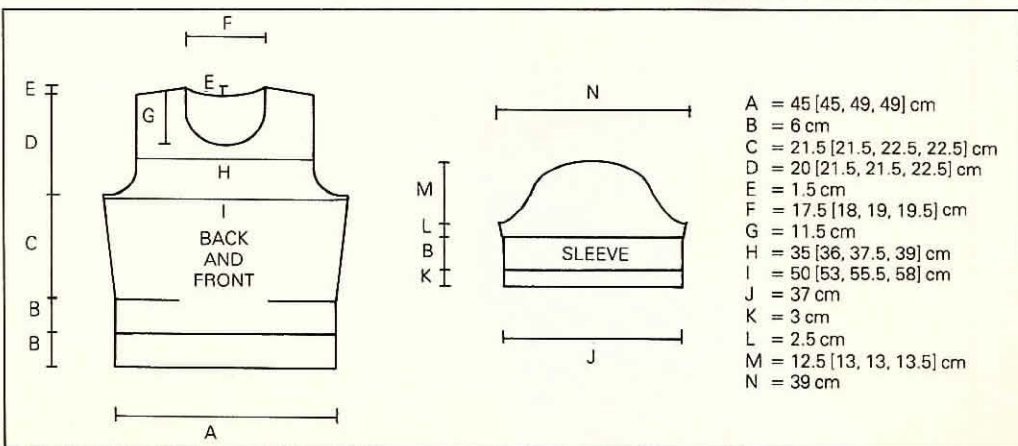
Join right shoulder seam. With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 138 [142, 146, 150] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. With P side facing, pick up 10 sts down left side of back neck, 33 [35, 37, 39] sts across back neck, 10 sts up right side of back neck, 36 sts down right side of front neck, 13 [15, 17, 19] sts across front neck and 36 sts up left side of front neck and place on to Ns. Using MT+2, K 2 rows. Cast off.

PRESSING

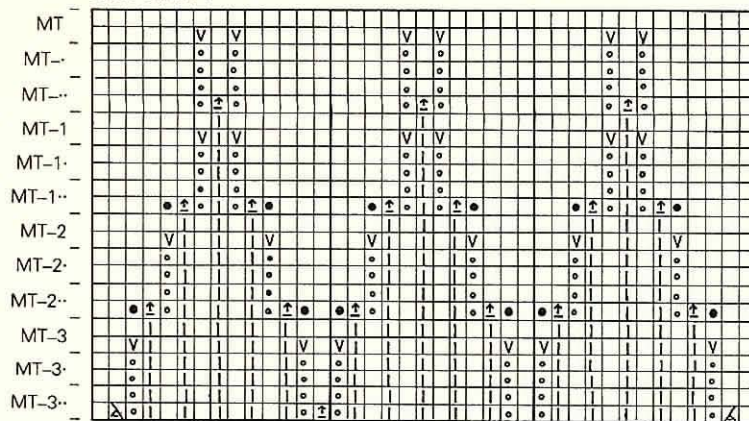
With wrong side facing, pin out all pieces to measurements given. Press carefully, omitting ribbing, following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Join side and sleeve seams. Set in sleeves.

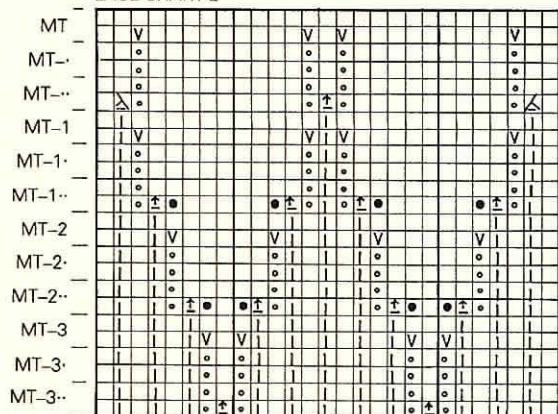


LACE CHART 1



12st REPEAT

LACE CHART 2



12st REPEAT

□ = N on main bed

▢ = N on ribber

◻ = Transfer ribber st to main bed. Transfer st from left, then from right on to centre N. Push empty Ns to NWP.

◻ = N in NWP.

◻ = Push empty N to WP.

◻ = Transfer ribber st to main bed. Transfer st from left, then from right on to centre N. Leave empty N at left in WP. Push empty N at right to NWP.

◻ = Transfer ribber st to main bed. Transfer st from left, then from right on to centre N. Leave empty N at right in WP. Push empty N at left to NWP.

◻ = Transfer ribber st to main bed. Transfer st at left to adjacent N. Push empty N to NWP.

◻ = Transfer ribber st to main bed. Transfer st at right to adjacent N. Push empty N to NWP.

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9 WOMAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Robin Diamante.
11 [11, 12] x 50g balls in Snowflake (MC).
1 [2, 2] x 50g balls in Jonquil (A).
2 [2, 3] x 50g balls in Cyclamen (B).
2 [2, 2] x 50g balls in Celeste (C).
2 [2, 2] x 50g balls in Jade (D).

GARMENT WEIGHT

Finished garment in second size weighs 750g.

The fibre content of this yarn is 87% Acrylic, 13% Nylon. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87-92, 97] cm, 32 [34-36, 38] in.
Actual size 95 [103, 112] cm, 37½ [40½, 44] in.
Length to shoulder 64.5 cm, 25½ in.
Sleeve seam 47.5 cm, 18¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle patt (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Use 2 balls of D, carrying one ball up each side of work.

FAIR ISLE PATTERN

K 2 rows MC/A, 3 rows MC/B, 2 rows MC/C, 3 rows MC only (st st), 2 rows MC/D, 3 rows MC only (st st), 2 rows MC/C, 2 rows MC/B, 2 rows MC/D, 2 rows MC/B, 2 rows MC/C, 2 rows MC only (st st), 1 row MC/B and 2 rows MC only (st st). These 30 rows form patt.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 67 [73, 79] Ns at left and right of centre 0 to WP. 134 [146, 158] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 67 [73, 79] Ns at left and right of centre 0 to WP. 134 [146, 158] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 49 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Inc 1 st at left edge. 135 [147, 159] sts. Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. K 102 rows. RC shows 104 and work measures 38.5 cm, 15 in. Place marker at each end *. K 86 rows. RC shows 190 and work measures 64.5 cm, 25½ in. Remove card. Cont in st st and MC.

SHAPE SHOULDERS

Push 14 [16, 17] Ns at opposite end to carriage to HP on next 4 rows and 15 [15, 17] Ns on next 2 rows. Using WY, K a few rows over rem 49 [53, 57] Ns and release from machine. Push 43 [47, 51] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push rem 43 [47, 51] Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 62 rows. 24 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 78 [86, 93] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of next 14 [14, 15] rows. 43 [47, 51] sts. K 10 [10, 9] rows. Cont in st st and MC, K 1 row.

SHAPE SHOULDER

Push 14 [16, 17] Ns at right to HP on next and foll alt row. K 1 row. Push Ns from HP to UWP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 21 [25, 27] Ns at right bringing Ns

back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 44 Ns at left and 43 Ns at right of centre 0 to WP. 87 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of every 4th row until there are 145 sts. K 18 rows. RC shows 136 and work measures 41 cm, 16¼ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 20 rows. Transfer sts for st st.

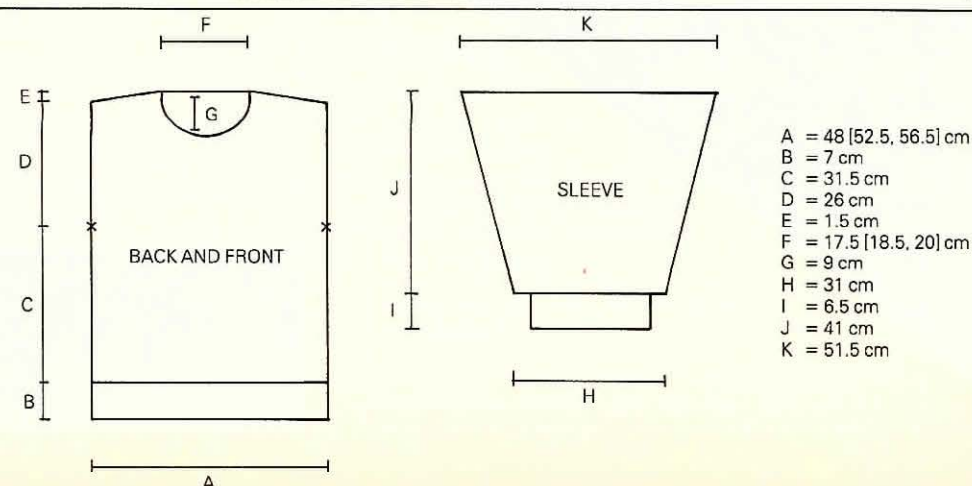
MACHINES WITHOUT RIBBER

Push 56 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 87 sts from lower edge of sleeve on to Ns as follows: 1 st on each side of first 12 Ns, 2 sts tog on to each of next 31 Ns and 1 st on to each of last 13 Ns. Using MT, K 1 row. Cast off.

55▶





QUESTION TIME

Half Fisherman's rib, neckbands and wool winders are just three of the subjects aired at the club this month.

Pat Coulston

Our club members had been knitting cushions for charity and at the beginning of question time Georgie asked if she could tell the story of her cushion. She had recently been knitting double jacquard, but when she got to the very top of a sleeve, she had a little disaster and dropped the lot! She decided she would not try to pick it up, but start again. She had plenty of wool, so kept the sleeve and used it as the material for her cushion. It was a lovely cushion too. Oh yes, three was still evidence of the disaster, so she cut the remnants into tiny pieces to stuff the cushion!

This story led on to another one. Pat told of how, when she first started knitting, she was given some patterns. One was for socks, for "the single bed". She just could not think why you needed special socks if you slept in a single bed! This nearly led on to another story, but as Chairman of the meeting, I decided to get some order into things!

Mrs C has a most attractive loose jacket in dog's tooth check. She took the punchcard pattern from a magazine, but the "tooth" was too large a pattern as she is very small. So, she redesigned the punchcard to make a smaller pattern. The colours she chose were black for the main colour and a dark multi-coloured yarn for the second colour. A Norwegian clip joined the fronts at the top. The result was most elegant and really suited her.

Aileen was wearing a gorgeous two piece from a pattern by Ann Brown. The skirt was steam pressed to perfection and looked a million dollars.

Another jacket, knitted by a different Mrs C was in pure wool, purchased on the club's outing to the Coleharbour Mill in Devon last year. It was very well knitted and the gorgeous yarn used set it off to perfection. She had used some silky material to make a skirt which toned exactly with the wool, covered the buttons with the material of the skirt and the whole outfit was therefore beautifully co-ordinated.

Last week I visited a knitter who is currently on our "Ribber Course". We are working on Half Fisherman's rib and making a garment. She was in trouble as

she had "a funny mark running all the way up the knitting". I thought it sounded like a faulty needle but she said "I've changed I don't know how many, all on the ribber bed, so I don't think it's that."

So, round I went to have a look. Indeed, a fault went all the way up her knitting. Laying the work flat, I asked her which end she had cast-on (that is, was the zig-zag row from right to left or left to right)? "The right-hand side", was the reply. So we laid the knitting with the cast-on tail at the right. We could then plainly see that the fault was in a "purl" stitch, so the faulty needle has to be on the main bed. We looked in the area of the fault and indeed, there was one needle that had a latch so stiff that it couldn't open freely and also got stuck when you pushed it right back. With the needle changed, she cast on, went into pattern and had perfect knitting!

I did notice that on her ribber (Knitmaster), both pile levers were in the "closed" position. It turned out that she didn't realise they were down, but thinks she must have pushed them into that position when dropping the ribber. So, Knitmaster and Silver Reed owners, beware. When you drop the ribber, do be careful not to also drop the pile levers into the "closed" position or you will be

knitting with too big a gap between the beds. This is ideal for thick yarns and pile knitting, but not for ordinary work.

Continuing with Half Fisherman's rib in mind, perhaps I should mention a few other little difficulties we encountered with this particular stitch pattern.

RETAINING BAR. (How I go on, month after month about these!) If the retaining bar on the main bed is worn, that is, with the sponge damaged, worn out or having lost its spring, you will get problems when knitting. You will find that the stitches do not knit cleanly off and you will get patches of bad knitting.

TOO HIGH A STITCH SIZE. This will cause patches of mis-knitting. As you knit, the needles on one of the beds has a stitch, then a tucking stitch, then on the next row, both stitch and tuck loop should be knitted – but if the stitch size is too high, they will not knit off cleanly – hence, large patches of mis-patterning.

INSUFFICIENT WEIGHTING. Half Fisherman's rib is a stitch that does need good, even weighting. You will probably need at least four large weights on the comb and for the largest size, I needed

five. When the weights reach the ground, remove them, roll up the work around the comb (do not remove the wire) and put the weights back on to the comb, from the back of the comb.

Continue to knit and, at about every eighth row or so, place your hands on this rolled up knitting and evenly, gently, pull down the work.

SIDE HOOKS AND SMALL WEIGHTS. The use of these is usually advantageous. Always put the hook in on the carriage side, knit the row and then put in the other hook. This prevents the possibility of the hoop tilting upwards and getting caught in the underside of the carriage as you knit towards it. Always rehang the hooks about every twelfth row or so and never leave them in place if you have to leave the work.

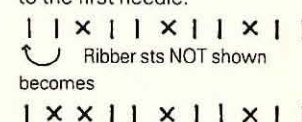
ON COMPLETION. Allow the work to have a thorough rest before measuring it! It has been very stretched lengthways on the machine and needs a couple of hours to recover. Panic will set in if you measure too soon!

COMMERCIAL RIB. Some of the members wanted to go from 2x2 (commercial rib)



into the 1x1 needle arrangement of Half Fisherman's rib, rather than from the 1x1 rib.

Put HP on to P. (Passap C). Starting at the left-hand side, work on the main bed first. Take the second stitch and place it on to the first needle.



Take the third stitch and place it on to the next left-hand side empty needle,

| x x | | x | | x | |

becomes

| x | x | x | | x | |

and so on all along the row. At the last two stitches on the right, place the end stitch on to the next needle to keep the 1×1 rib pattern. Do the same thing on the ribber bed, starting at the left-hand side.

Don't cross stitches from the main bed to the ribber or ribber to main bed.

The finished transfer looks like Sample 1 below.

I must tell you of my latest accessory, an electronic wool winder. Why, oh why, I ask myself, have I never invested in one of these before? It is wonderful! When I think of the hours and hours spent rewinding wool during my machine knitting life – why, I could have knitted dozens of garments. Seriously, it takes only moments to wind a huge ball of wool and it rewinds it perfectly. I only have the small size winder, perhaps one day I might get the larger size; I bought it from PDB Engineering.

Q "I do like the 'double flap' method of making a neckband, but I just hate backstitching the band on to the garment. I am not a good hand stitcher."

A "You could finish with a chain cast off on the front, instead of backstitching through the open stitches as usual. See Sample 2."

"TO MAKE THE BAND. Join one shoulder. Work out how many

stitches are required; cast on over that number in the rib required and knit a single rib.

"Bring all needles into WP (forming an every-needle rib) and knit one row across all these needles (to avoid holes, see end of this answer). Put main bed out of action. Knit three to four rows on ribber bed only, increasing stitch size by two dots on each row. Knit two to three rows of WY and remove these stitches from the machine. Drop the ribber. Change over to the main bed sinker plate. Break off MY and rethread it. Knit the same number of rows as knitted on the ribber, increasing stitch size by two dots on each row. Tension ten. Knit one row and latch off.

"For a 'V' neckband. Join back neckband seam (this will be in the centre of the back). Mitre the front 'V' but do not sew in the flaps. Pin the front flap (the one with the chain cast off) around the front 'V' of the garment, allowing the chain edge to be eased neatly beneath the 'V' shape in the band. Sew this with matching cotton, or the main yarn. Pin the back flap into place and slip stitch through the open stitches.

"To avoid holes when changing from 1×1 rib to every-needle rib, transfer all stitches to the main bed. Bring needles opposite those on the ribber bed to HP to form every-needle rib. Knit one row across both beds. Continue as above.

"In a 2×2 (commercial) rib, finish with carriages at the left. Set for circular knitting; knit two rows. Knit one row across both beds. Continue as above."

That's about it for July – if the weather is lovely don't give up the knitting – carry the machine out in the garden and work under the shade of a tree. What bliss!

TO JOIN RIGHT SHOULDER

Push 43 [47, 51] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 126 [134, 140] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–2/MT–2, K 12 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 125 [134, 140] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–1 and MC, K 6 rows. Using MT–2, K 13 rows. Push Ns from NWP to WP and make a hem by placing loops

of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [0, 0] st. 126 [134, 140] sts.

ALL MACHINES

With P side facing, pick up 49 [53, 57] sts across back neck, 28 sts down right side of front neck, 21 [25, 27] sts across front neck and 28 sts up left side of front neck and place on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

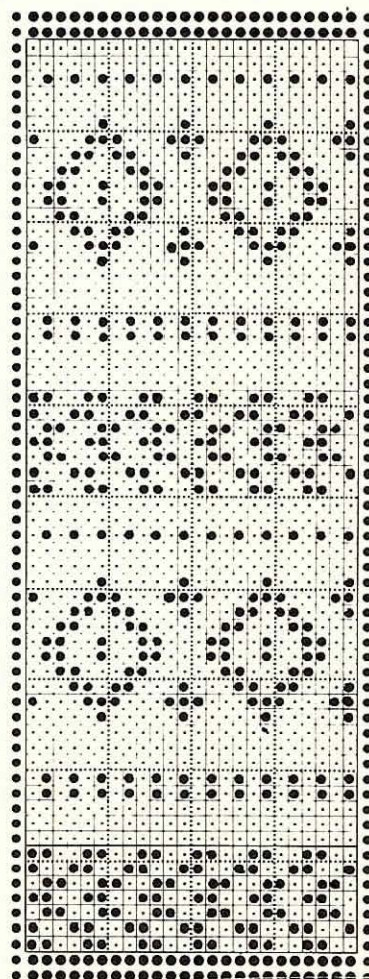
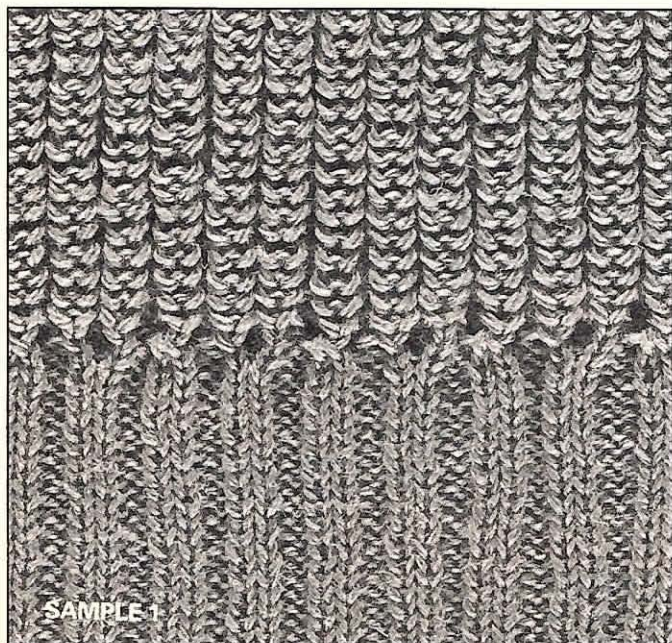
Work as for right shoulder reading left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams.



PUNCHCARD

10 LACE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with or without a ribber.

MATERIALS

Denys Brunton Delux 4-ply.
1 [1, 1, 1, 1, 1] x 400 cone in Pink (MY).
4 buttons.
Crochet hook.
GARMENT WEIGHT
Finished garment in second size weighs 180g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 92 [97, 102, 107, 112, 117] cm, 36 1/4 [38 1/4, 40 1/4, 42, 44, 46] in.
Length to shoulder 57.5 [57.5, 58.5, 58.5, 59.5, 59.5] cm, 22 3/4 [22 3/4, 23, 23, 23 1/2, 23 1/2] in.
Sleeve seam 14cm, 5 1/2 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
28 stitches and 38 rows to 10 cm, 4 in measured over lace pattern on MT+... (tension dial setting approximately 7-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Fill in pattern card, as shown, before starting to knit. We used Brother card No. 176 from "Stitchworld" 950i stitch pattern book for this pattern and reproduce it here courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD. For other models we suggest you substitute a similar lace pattern specially recommended for your machine.
JONES/BROTHER MACHINES
For all ribbing, use close knit bar.
When working in lace pattern, use close knit bar and hang knitting outside ribber (if used).

worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 19 [19, 21, 21, 23, 23] sts. Using nylon cord, K 31 [33, 34, 36, 37, 39] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 26 [28, 29, 31, 32, 34] sts rem, then on every foll alt row until 20 [22, 23, 25, 26, 28] sts rem. K 10 [10, 14, 14, 18, 18] rows. Cast off.

With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 47 [47, 49, 49, 51, 51] Ns at left and 46 [46, 48, 48, 50, 50] Ns

at right of centre 0 to WP. 93 [93, 97, 97, 101, 101] Ns. Using MT and MY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MY, K 2 rows. Release card and cont in lace patt. Using MT+..., K 1 row. Shape sides by inc 1 st at each end of next and every foll 11th row until there are 101 [101, 105, 105, 109, 109] sts. K 3 rows. RC shows 40 and work measures 10.5 cm, 4 1/4 in.

SHAPE TOP

Cast off 4 [4, 5, 5, 6, 6] sts at beg of next 2 rows. Dec 1 st at each end of every foll 4th row until 81 sts rem, then on every foll alt row until 39 sts rem. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 65 [65, 68, 68, 71, 71] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [65, 68, 68, 71, 71] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

Push Ns to HP (sts will be behind latches). With P side facing, replace 93 [93, 97, 97, 101, 101] sts from lower edge of sleeve on to Ns (inside hooks) gathering evenly. Push Ns back to WP (the sts at back will pass over the sts at front). Cast off.

NECKBAND

Join right shoulder seam. Push 122 [122, 134, 134, 146, 146] Ns to WP. With K side facing, pick up sts around neck edge and place on to Ns. Set RC at 000. Using MT and MY, K 4 rows. Using MT-1, K 4 rows. Using MT-2, K 4 rows.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 131 [137, 143, 152, 158, 164] in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 131 [137, 143, 152, 158, 164] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Inc 0 [1, 2, 0, 1, 2] sts. 131 [138, 145, 152, 159, 166] sts. Set RC at 000. Using MT, K 117 rows. Dec 24 [25, 26, 27, 28, 29] sts evenly. K 1 row. RC shows 118. Using WY, K a few rows and release from machine. Push 54 [57, 60, 63, 66, 69] Ns at left and 53 [56, 59, 62, 65, 68] Ns at right of centre 0 to WP. 107 [113, 119, 125, 131, 137] Ns. With carriage at right and P side facing, replace sts on to Ns. Unravel WY. Insert card and lock on first row. Reset RC to 118. Using MY, K 2 rows. RC shows 120 and work measures 36.5 cm, 14 1/2 in. Using MT+..., release card and cont in lace patt.

SHAPE ARMHOLES

Cast off 4 [4, 5, 5, 6, 6] sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row until 87 [89, 95, 97, 103, 105] sts rem, then on every foll 4th row until 81 [85, 89, 93, 97, 101] sts rem **. K 54 [54, 56, 56, 58, 58] rows. RC shows 200 [200, 204, 204, 208, 208] and work measures 57.5 [57.5, 58.5, 58.5, 59.5, 59.5] cm, 22 3/4 [22 3/4, 23, 23, 23 1/2, 23 1/2] in.

SHAPE SHOULDERS

Cast off 20 [22, 23, 25, 26, 28] sts at beg of next 2 rows. Cast off rem 41 [41, 43, 43, 45, 45] sts.

FRONT

Work as for back to **. K 26 [26, 24, 24, 22, 22] rows. 28 [28, 32, 32, 36, 36] rows less have been



TALKING TOYOTA

FURTHER LACE PATTERNING

Once you have become accustomed to selecting the needles, sliding the lace carriage and moving the main carriage in the correct order, you will be able to move on to rather more elaborate lace patterns.

Shelagh Hollingworth

These are Card Nos 17, 18, 19 and 20 in the basic set of punchcards. You will need to learn how to interpret the curved and straight arrows and, as with the previous lace knitting, once you understand the method, the knitting will be almost as simple as plain knitting. The curved arrows refer to the main carriage and the straight arrows to the lace carriage. The numbers give the number of plain rows to work with the main carriage.

Begin with Card No. 17. You may well be able to foretell how the card may operate by examining it against the picture of the results on page 28 of the manual. To the left of the first row of punchcard holes you see the symbol 6 . Remember the curved arrow refers to the main carriage, so does the number 6 – knit six rows. The card is still at the first row. Complete the lace message – pull the selector lever and move the lace carriage → to the right. You know that the lace carriage belongs on the left so you will slide it back to the left. Now knit two rows.

The punchcard now shows the second row. Here you have the symbol . The straight arrow indicates, as before, "select the needles, move the lace carriage to the right and back to rest at the left". The curved arrow tells you to knit two rows with the main carriage. The third row is exactly similar. Look at the picture on page 28. These three rows, selecting the needles and knitting two rows between have created a sloping repeat motif across the row. Each time the needles are selected, they involve a needle one step along. Remembering that the blanks show which needles are selected, it is easy to see, on the card, the slope that the selected needles make amongst the holes of the background knitted stitches.

On the fourth row you have a

new symbol 6 . The number 6 is for the main carriage – "knit six rows". The straight arrow indicates the direction of the lace carriage. Slide it from its resting place on the left across to the right. Select the needles and move the lace carriage to the left, as shown by the straight arrow. Lastly follow the curved arrow and knit two rows. The fifth and sixth rows follow the last movements. Slide the lace carriage to the right, select the needles and bring it back across to the left, then knit two rows to set the lace. Again you can see in the picture that you have made a set of sloping lacy holes but in the opposite direction. You have one of the symbols beginning with 6 again, but this should, by now, be almost automatic: "Knit six rows, operate the lace carriage according to the arrow and knit two rows to set the lace".

Knit a few rows of plain knitting and prepare to try Card No. 18. This card has no special instructions under the picture but does have a slight variation in the symbols. Look at the left column of the punchcard. The third row has a simple straight arrow pointing to the left. As before this simply tells you in which direction to move the lace carriage to transfer the selected stitches.

It has been pointed out that you need to knit two straight rows after each transfer and, at first glance, it may look as though you don't knit the two rows after a plain arrow for this punchcard. However, when you interpret the symbols correctly, you will find that the two arrows to set the lace holes will still occur.

Begin with the first row. Knit two rows as shown by the curved arrow then select the needles and move the lace carriage to the right. The second row follows the same method. For the third row slide the lace carriage to the right, select the needles then move the

lace carriage across to the left, transferring the stitches. The fourth row starts with a curved arrow so you will need to knit two straight rows before moving the lace carriage to the right as shown in the symbol. Notice that the curved arrow instruction comes first, that is, knit two rows with the main carriage, therefore there is no necessity to have a curved arrow on the third row, the third row of holes will be set by the two knit rows of the fourth row symbol. This becomes very obvious once you put the process into practice.

Up to now all has been plain sailing but at the third row you have a straight arrow indicating to select needles again and transfer with the lace carriage and you have only just transferred stitches the other way without working two knit rows between. You could just work these movements as given and all would be well but it is always better to understand why you are working the method and what is happening.

Experience of hand knitting is a help here. With a pair of knitting needles you can make the joining of three stitches together, with a hole on each side, by knitting yarn round needle, sl 1, K 2 tog, P S S O, yarn round needle, thus starting with three stitches and ending with three stitches. Using the lace carriage, you will realise that you can only transfer the stitches in one direction at a time in any given movement and to overcome this, you can move the lace carriage and transfer stitches in two or more consecutive movements to obtain the same effect. The rows of holes on the punchcards do not refer to knitted rows, they refer only to the selection of needles to form the lace pattern. It is the curved arrows and printed numbers at the left-hand side that give the numbers of rows knitted with the

main carriage.

In general it is far less complicated to follow the instructions implicitly, just moving the lace carriage in the direction of the straight arrows and knitting the rows where there are curved arrows. However, we all know what it is like to start something entirely new and to be told at the beginning that rows of holes have to be followed by two knit rows and then, when it all seems to be going well, to discover that there are two transferring rows one after the other, sounding like a contradiction in terms. Therefore it is quite important to grasp at this stage that moving the lace carriage to transfer stitches is only setting up the pattern of holes that will next be knitted in by the main carriage. When you are told to move the lace carriage more than once (by a succession of straight arrows), you are shaping the stitches on the needles to form the pattern, in the same way that you slip stitches to and fro on knitting needles before "purling" back. Now that you understand why these lace carriage movements occur you should be able to operate the carriage happily, knowing that although it may look unorthodox, there is a good reason for each instruction.

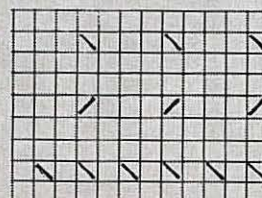
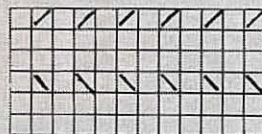
A NEW LOOK AT LACE

Lace knitting is very exciting and produces fabric and garments quite different from those previously knitted. Patience is needed to absorb all this new information and it may be a little while before you are ready to use what you have learned.

You have Cards 1, 2 and 3 to start with and quite a few variations on those cards are possible, from arranging different numbers of zig-zag changes between the holes to trying out different yarns and stripes. There are also the more complicated

USING PUSH BUTTONS

Imitating card 1
2 rows between each
row of holes



Experiment with push
button selection

REMEMBER

1. Lace carriage rests at the left and main carriage rests at the right.
2. Never select two needles side by side.
3. A number on the left-hand side of the symbol tells you how many plain rows to knit.
4. A curved arrow tells you to knit first to the left to place a loop in the empty needles and then to the right to knit all the stitches.
5. Straight arrows show in which direction to move the lace carriage. If one straight arrow follows another, work as given because you will be transferring stitches in two directions before knitting again and the lace carriage cannot transfer in two directions on the same movement.

fabrics that can be obtained from Cards 17, 18, 19 and 20. Starting with simple lace, progress to using the cards with a variety of tensions, yarns and colours to stretch every opportunity each card may bring.

There are also optional cards that are offered by Toyota for the K858, all in multiples of 12 stitch repeats. These, like the basic set, begin with instructions for all these lovely patterns in the basic state and from there you can run through a gamut of colour alteration, tension experiments and striped treatments. For every example you can make two or three different looks and all the time you are creating something new.

All the samples you make are of use to you. Take a card and try out everything that you can think of doing while it is inserted into the machine. You can either run some contrast knit rows between each sample, or cast on and off for each one. But do make sure that you label each one fully. It is so frustrating to consider a sample to be exactly what you are looking for and then need to set up the card again to discover just how you arrived at it, while labelling as you go is only the work of a moment.

At this stage you might imagine your huge number of lace samples was enough to last forever. But, as you know, with the K858 you have the advantage of push buttons. The push buttons do not make the patterns on their own, they answer your request by selecting those needles that you programme in by pushing them.

Thus, without needing to use a punchcard, you can develop some lace patterns of your own. It is best to work out a pattern in advance and draw it out on to some graph paper. Start with the very simplest pattern, possibly imitating Card No. 1 to make sure

that you really understand the system. Unlike the punchcards, where you indicate a button on the graph, this is the needle that will be selected. You must mark the graph to show where you want the hole to appear and, at the same time, show in which direction you want the carriage to move. Bear in mind that if you want the lace carriage to move towards the left, you must slide it first towards the right before selecting the needles. In this sense "move the lace carriage" means transferring the stitches and "slide the lace carriage" means sliding the lace carriage into its correct placement.

Never select more than one needle in sequence at a time. If you are imitating Card No. 1 on your graph paper, this will be easily apparent and do not forget that you will have to return any selected needles at the edges back to B position. On your graph you may find it easier, to start with, to leave the knit rows as blanks, then when you have more experience, you can use the punchcard method of simply writing the number of plain rows at the left-hand side.

After trying out the very elementary patterns and gaining confidence you can try out more complicated designs. Provided you leave at least one stitch between the holes you can place the holes in all sorts of shapes, boxes, diamonds, squares and so on. By using the push buttons you can run the lace patterns in narrow strips between stocking stitch. Once you have stocking stitch between simple lace strips you can transfer the stocking stitches to make a narrow cable pattern also. The patterns you can make on your machine depend upon your first learning what the machine will do automatically and then experimenting by adapting all that you have absorbed into your own designs.

Using MT+1, K 1 row. Using MT-1, K 3 rows. Transfer every alt st to adjacent N leaving empty Ns in WP. K 4 rows. Pick up loops from loose row and place on to corresponding Ns. Using MT-2, K 4 rows. Using MT-1, K 4 rows. Using MT, K 5 rows. Using WY, K a few rows and release from machine.

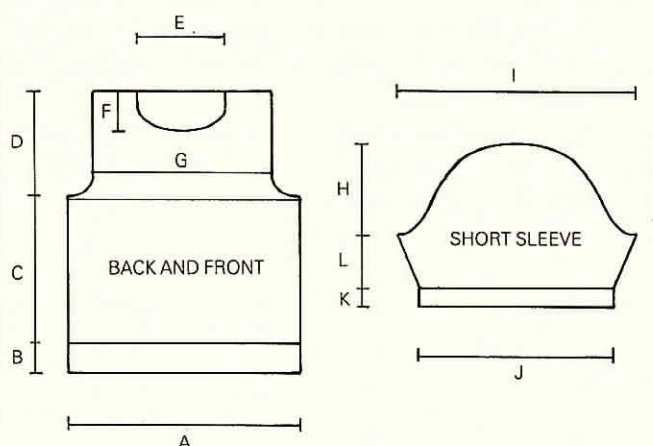
tions on cone band.

MAKING UP

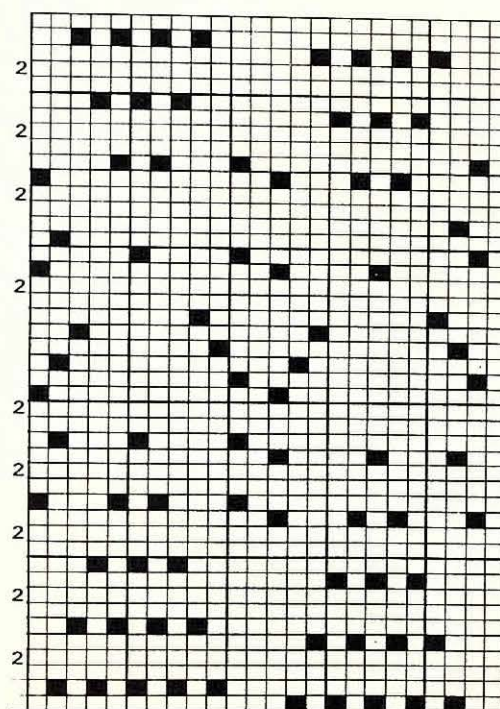
Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join left shoulder seam for approx 1 cm, ½ in. Join side and sleeve seams. Set in sleeves gathering tops. Work 2 rows of DC along both edges of left shoulder, making 4 button loops in second row. Sew on buttons.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instruc-



A = 46.5 [49, 51.5, 54, 56.5, 59] cm	G = 35 [36.5, 38.5, 40, 42, 43.5] cm
B = 6.5 cm	H = 18 [18, 19, 19, 20, 20] cm
C = 30 cm	I = 43.5 [43.5, 45.5, 45.5, 47, 47] cm
D = 21 [21, 22, 22, 23, 23] cm	J = 40 [40, 42, 42, 43.5, 43.5] cm
E = 17.5 [17.5, 18.5, 18.5, 19.5, 19.5] cm	K = 3.5 cm
F = 7 [7, 8, 8, 9, 9] cm	L = 10.5 cm



PATTERN CARD

RIS BISHOP *Inspirations*

COUNTRYSIDE CELEBRATION

In the glorious month of July, foxgloves and a galaxy of other **wild flowers show their colours in woodland and meadow, spilling over into cottage gardens**, creating a rich mosaic of pattern and colour. Foxgloves form the foreground of my design this month, with sunflowers reaching up to the flocks of birds circling in the sky, above the cottage rooftops.

This design is ideal for "enhancing" with fabric dyes or embroidery, to bring the colours of individual flowers to life.

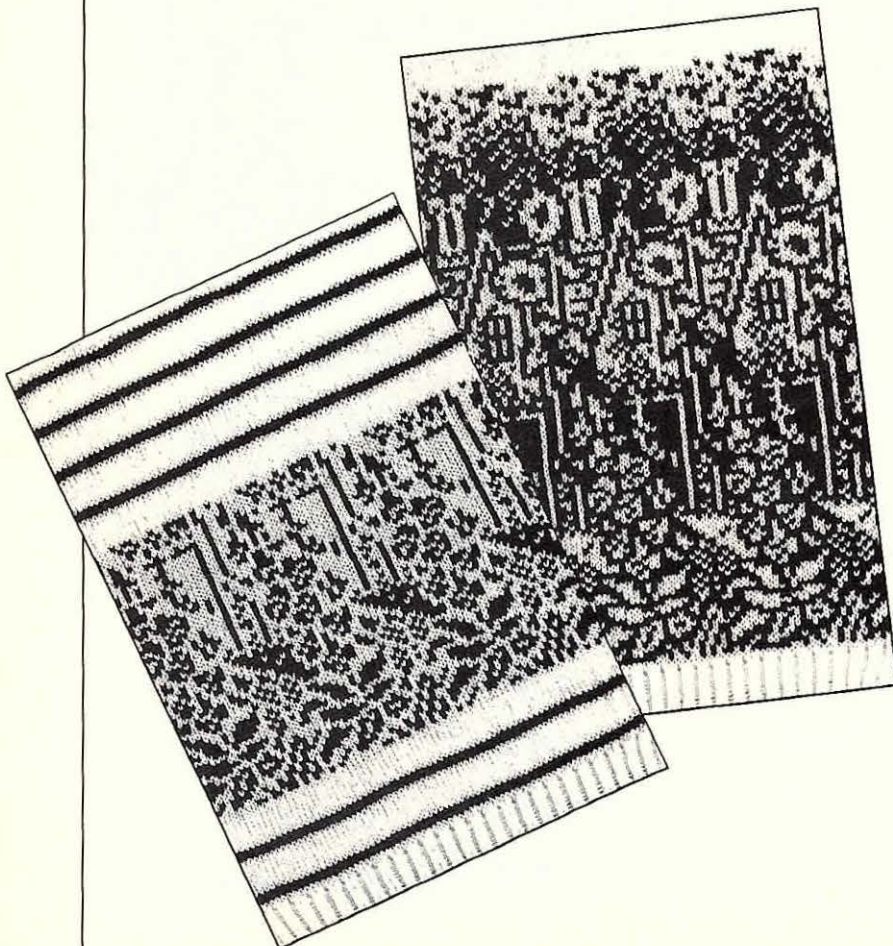
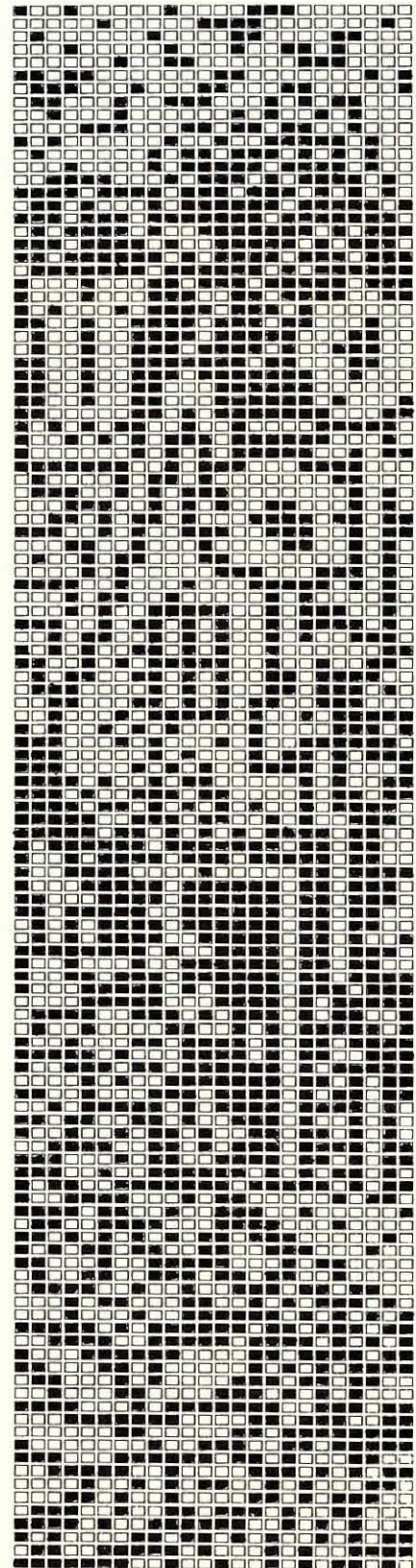
YARNS AND COLOURS

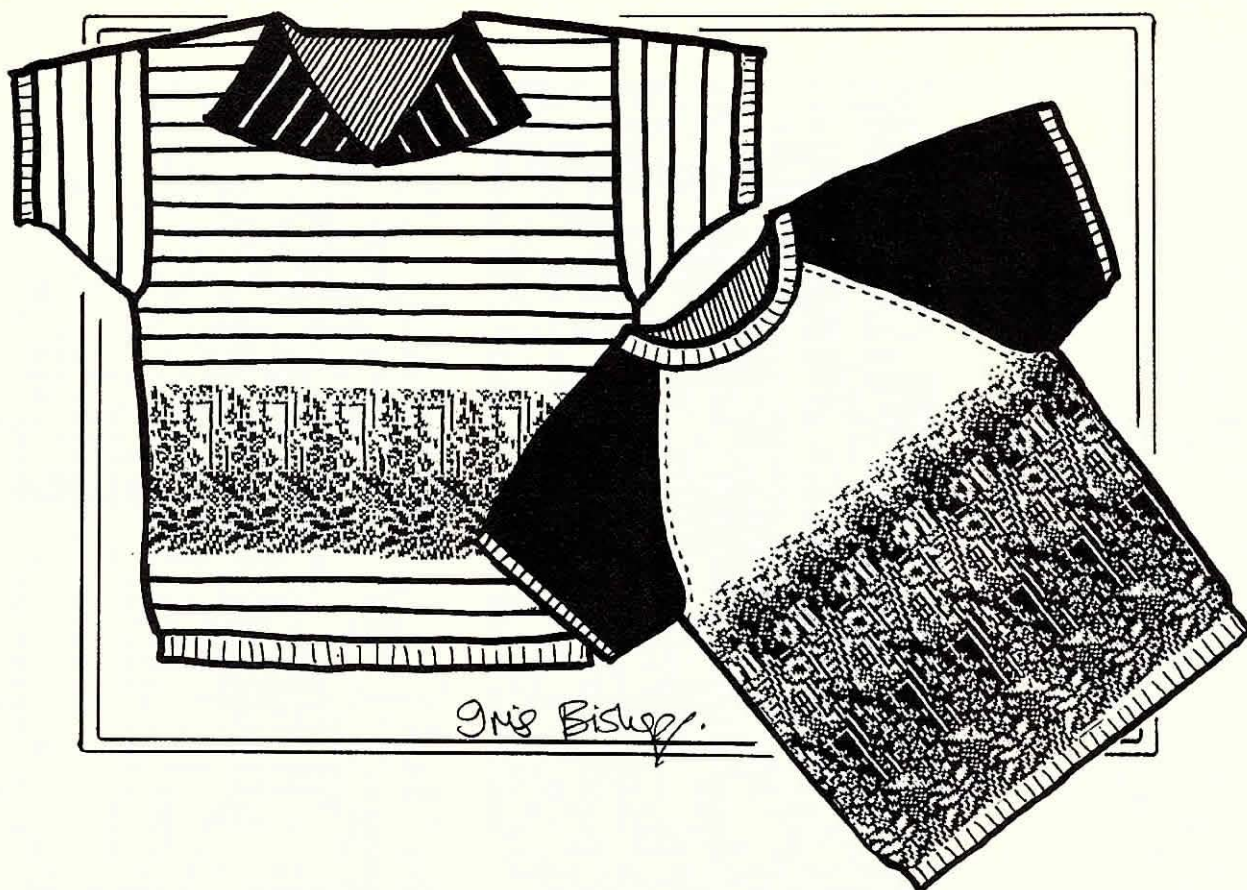
I would use a crisp "white" yarn like cotton or crêpe for the background of this design, ideal for summer tops and so on. For the contrast colour, simply use dark green throughout, or use several shades of green from your "oddments", using the darkest shades at the bottom of the design, grading to lighter, more

subtle shades at the top.

Alternatively, for the "foxglove" part of the design you can use pastel green (for the leaves) and pastel pink (for the flowers) as background colours and dark green as the contrast. For the "cottage" use white as the background and pastel blue for the "sky", as described in the fabric instructions.

JULY





62▶

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IRIS BISHOP

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61

Join top of card A to bottom of card B so that the design is continuous.

COTTAGE LANDSCAPE

To knit in two colours only:

Knit welts and so on in white.

Knit complete design (120 rows) in Fair Isle with white in feeder 1 and dark green in feeder 2. Continue in plain knitting with white.

To add realism to the design, colour some of the foxgloves and sunflowers with fabric dyes or embroidery.

To knit in several colours:

Knit welts in pastel green.

Knit in Fair Isle, with dark green as the contrast colour in feeder 2 throughout, but with the following colours in feeder 1:

rows 1-19 = pastel green

rows 20-60 = pastel

pink/purple

rows 61-100 = white

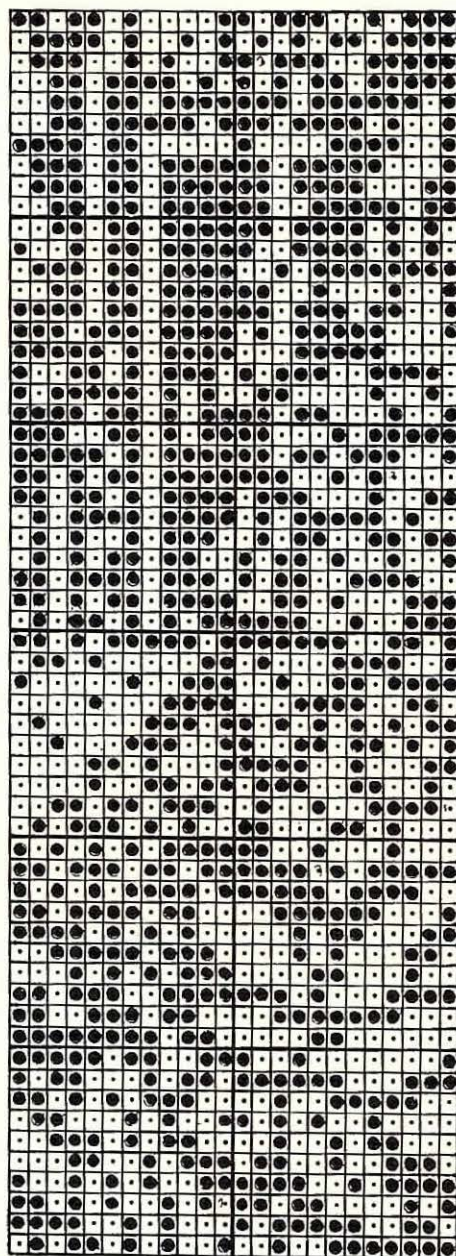
rows 101-120 = pastel blue or grey.

Continue in plain knitting with pastel blue or grey.

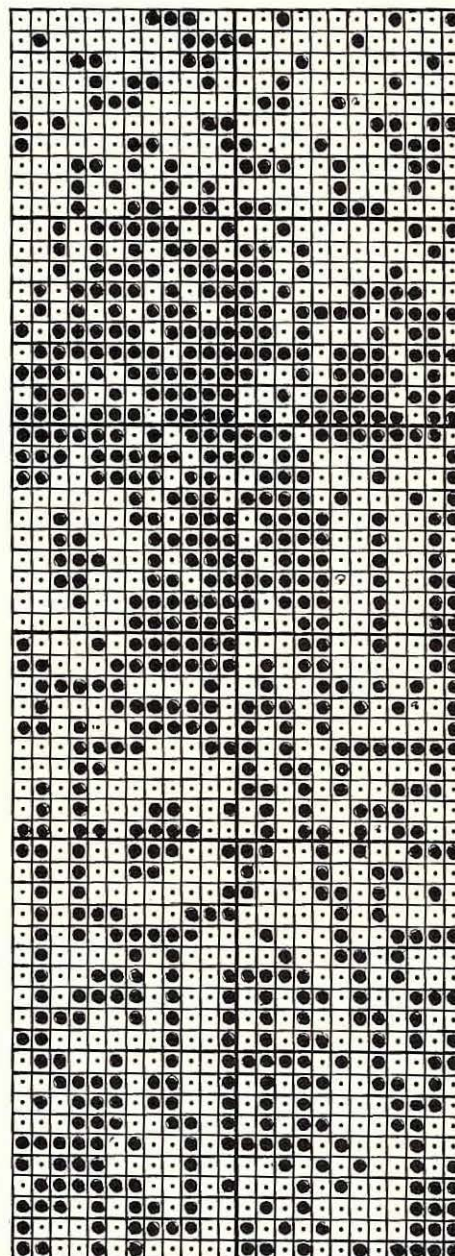
FOXGLOVE BORDER

For an attractive foxglove border, you can knit rows 1-60 (card A) only, as described for "cottage landscape".

Alternatively, reverse colours, using dark green in feeder 1 and white or pastel colour in feeder 2, as illustrated. This gives a slightly more abstract, but I think equally attractive border design, which I like to combine with simple stripes. The stripes illustrated were knitted with eight rows white and two rows dark colour alternately. Remember to tighten tension by one whole number for the "plain knit" areas of each garment, in relation to the "Fair Isle" tension.



CARD A



CARD B

The Woolleys

by Doug Baker



SWISS DARNING

Fig. 1

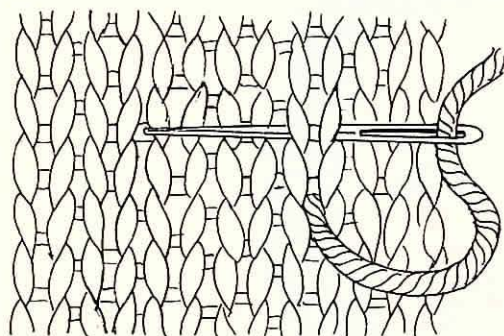


Fig. 2

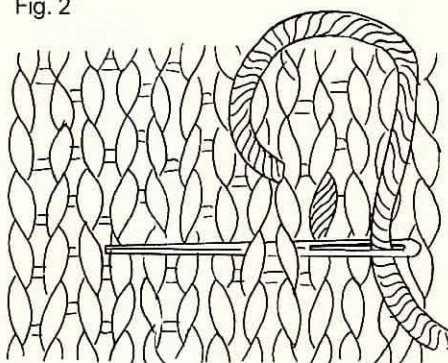


Fig. 3

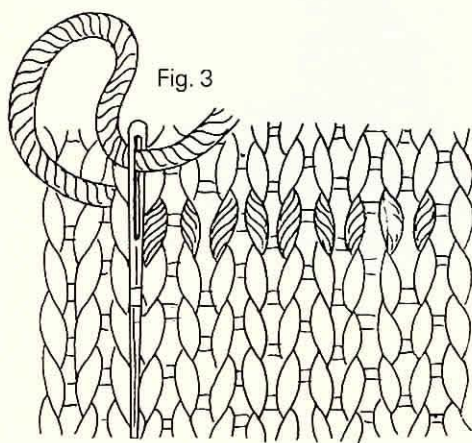
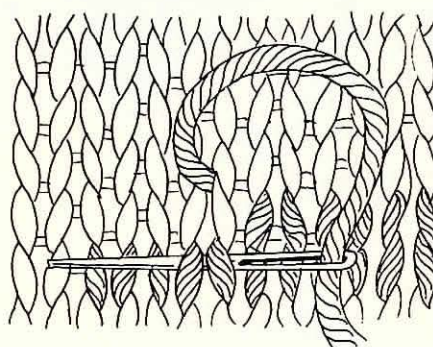
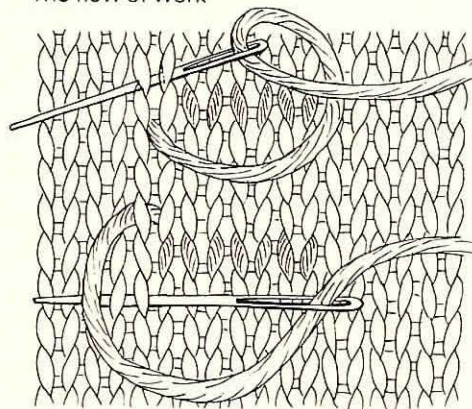


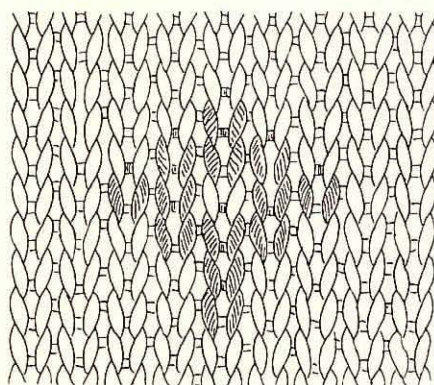
Fig. 4



The flow of work



A Swiss darned motif



This method of embroidery is a simple way of adding decoration to your knitting. Small areas, finishing touches and a few stitches in a different type of yarn are easy to add once the knitting is completed. Many of our patterns feature Swiss darning so if you have had any doubts, here is a step-by-step guide to just how easy it is.

Using a tapestry needle threaded with the embroidery colour, begin at the top right of the motif.

Row 1: Bring needle from back to front of work through the stitch *below* the first stitch to be worked. Insert the needle from right to left under both loops of the stitch just *above* it and draw the thread through (Fig. 1). Insert needle again in the lower stitch and bring it out in the next stitch to the left (Fig. 2). Repeat for each stitch to be embroidered and after last stitch of row, bring needle up through stitch below instead of stitch to left (Fig. 3).

Row 2: Turn the work round and work again from right to left. Insert needle from right to left under both loops of stitch below and draw the thread through. Insert needle again in stitch above and bring it out through the next stitch at the left (Fig. 4). After the last stitch of the row, bring the needle up through the stitch above. Turn work again and repeat the two rows continuously.

To work vertical lines, begin at the top and after each stitch, bring the needle up through the stitch below for the following one.



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BACK

Handle down. Orange strippers. Set up 102 [108, 112, 118] Ns on each bed in WP for full needle rib. (6000 – use cast on 2.) Set lock on N/N and stitch size to 2/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 2¾/2¾, K 31 rows. Push up one extra N at left on back bed. Arrange pushers as in diagram 1. Set RC at 000. Set stitch size to 3¼/3¼. (6000 – use patt 1065, knit tech 137.) Cont in patt. K 250 rows. Work measures 36 cm, 14¼ in. Place marker at each end. **SHAPE ARMHOLES**

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 5th row until 78 [84, 88, 94] sts rem on front bed *. K 138 [138, 146, 146] rows. RC shows 194 [194, 202, 202] and work measures 60.5 [60.5, 61.5, 61.5] cm, 23¾ [23¾, 24¼, 24¼] in. Place a marker at each side of centre 32 sts on front bed. Cast off very loosely.

FRONT

Work as for back to *. K 58 [58, 66, 66] rows.

SHAPE NECK

Using a length of MY, cast off centre 10 sts on front bed and 9 sts on back bed and return pushers under these Ns to blocking rail. Note position of pushers at left and return to blocking rail. Note needle position and lock setting (6000 – note RC number on the console). Transfer sts at left on to decker combs. Cont on rem sts for first side. Set RC at 000. (Remember to return pushers to blocking rail when dec.) Dec 1 st on each bed at neck edge on every 4th row until 23 [26, 28, 31] sts rem on front bed. K 36 rows. Cast off loosely. Return pushers to blocking rail. Replace sts at left on to Ns as noted. (6000 – return to noted console RC number.) Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 66 [66, 70, 70] Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 2. (6000 – use No. 4 for casting on.) Set lock on N/N and stitch size to 2/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 2¾/2¾, K 30 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 3¼/3¼, K 1 row. Push up one extra N at left on back bed. Arrange pushers as in

11 DUOMATIC TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic and E 6000 machines.

MATERIALS

Christiana Wools Calico.

1 [1, 1, 1] x 500g cone in Lemon (MY).

GARMENT WEIGHT

Finished garment in first size weighs 300g.

The fibre content of this yarn is 70% Acrylic, 30% Cotton. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.
Actual size 100 [106, 110, 116] cm, 39¼ [41¾, 43¼, 45¾] in.
Length to shoulder [60.5, 60.5, 61.5, 61.5] cm, 23¾ [23¾, 24¼, 24¼] in.
Sleeve seam 17 cm, 6¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on each bed to 25 cm and 100 rows to 12.5 cm, measured over pattern as diagram 1 (stitch size setting approximately 3¼/3¼). Steam press gently.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Use two strands of yarn together throughout except for the neckband. Wind off a small ball of yarn, as you will need three strands for the neckband.

Remember to put a pusher into the blocking rail for every stitch decreased. If there is more than one loop on the needle holding the stitch to be decreased, knit the extra loops off before transferring. Bring a pusher into position for every stitch increased (keeping pattern setting).

I have included the instructions for shaping the front neck but it is much easier to knit two parts from the back instructions and use the cut and sew method for the front neck shaping.

PATTERN

Set lock on N/AX←, K 2 rows. Set lock on N/AXO. K 2 rows. (6000. Use Patt 1065 Tech 137.)

diagram 1. Set RC at 000. (6000 – use patt 1065, knit tech 137.) Cont in patt. Shape sides by inc 1 st on each bed at each end of next and every foll 3rd row until there are 72 [72, 76, 76] sts on front bed, then on every foll 7th row until there are 98 [98, 102, 102] sts on front bed. K 6 rows. RC shows 104 and work measures 17 cm, 6¾ in. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 5th row until 74 [74, 78, 78] sts rem on front bed. K 4 rows. RC shows 60. Cast off loosely.

NECKBAND

Handle down. Orange strippers. Set up 102 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 2. (6000 – use No. 4 for casting on.) Set lock on N/N and stitch size to 3/3. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Rack one full turn to the right. Set RC at 000. Set lock on N/N and stitch size to 4/4, K 28 rows. Push up empty Ns in between Ns on both beds. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to

3½/3½, K 1 row. Set lock on CX/CX and stitch size to 4½/4½, K 2 rows. Black strippers. K 2 rows. Set stitch size to 5/5, K 2 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method after joining one shoulder seam.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Gently steam press.

MAKING UP

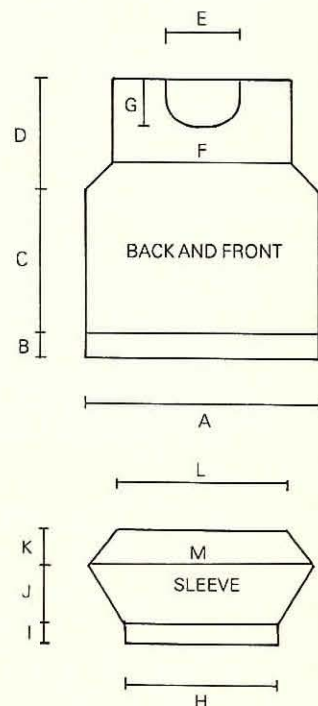
If you have not already used the Passap method for joining neckband, then join one shoulder seam and pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the right side, then on the wrong side. Join second shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves. Join side and sleeve seams.



DIAGRAM 1



DIAGRAM 2



- A = 51 [54, 56, 59] cm
- B = 5 cm
- C = 31 cm
- D = 24.5 [24.5, 25.5, 25.5] cm
- E = 16 cm
- F = 39 [42, 44, 47] cm
- G = 10 cm
- H = 33 [33, 35, 35] cm
- I = 4 cm
- J = 13 cm
- K = 7.5 cm
- L = 37 [37, 39, 39] cm
- M = 49 [49, 51, 51] cm

DUOMATIC UPDATE

Usually when I sit and stare at my blank sheets of A4 paper every month, I am trying to think how I can help you with your Duomatic machines. This month is different because I am asking you to help other people.

Hazel Duignan

Some of you may have seen leaflets about the knitting competition which is being run by and on behalf of the Stroke Association. If not, I will tell you a little about it. The competition runs until September 1992 and is open to all knitters, either hand or machine. There are four categories:-

1. Junior: (for all items submitted by people aged 16 or under).
 2. Babywear: (items for babies up to 2 years of age).
 3. Children's wear: (for ages 2-12).
 4. Teens and adult wear.
- There are prizes, including a knitting machine and ribber, for

the winning entries and certificates for winners, runners up and the highly commended entries.

However, the really big prize is that your garment will be sold, after judging, to raise funds for the Stroke Association. When I tell you that, every year, 100,000 people in England and Wales suffer a stroke for the first time and that some of these may be unborn babies or small children, then I am sure that you will want to help. If you feel that you cannot possibly win a competition as, a) your knitting is not good enough, b) you just do not have enough time, c) you never win anything (all excuses I have heard before) then just think of your entry as a donation instead of a

likely winner.

Garments can be as big or small as you wish and, just to get you going, I am including two patterns for small easy to knit Duomatic items. They will not win you any prizes but, if you can manage to knit just one of them, you will be helping someone who really needs your help. Knowing what lovely people knitters are, I know that you will all make the effort. An extra bonus is that you will be able to get rid of some of those oddments of yarn which clutter up the loft.

If you are knitting the tuck stitch top in this month's *Machine Knitting Monthly*, there will be enough calico yarn left to make the baby jacket. The hat can be knitted in almost any yarn which will knit at the given stitch size in half Fisherman's rib. Different yarns will alter the size slightly, but as heads are all different sizes that will not matter.

Entry forms are available from:- Maria Henry, Appeals Department, CHSA House, Whitecross Street, London EC1Y 8JJ.

BABY'S MATINEE JACKET

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic and E 6000 machines.

MATERIALS

Christiana Wools Calico.
1 x 500g cone in Lemon (MY).
5 small buttons.

GARMENT WEIGHT

Finished garment weighs 75g.

The fibre content of this yarn is 70% Acrylic, 30% Cotton. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 46-51 cm, 18-20 in.
Actual size 52 cm, 20½ in.
Length to back neck 26 cm, 10¼ in.
Sleeve seam 19 cm, 7½ in.

TENSION

50 stitches on each bed to 25 cm and 100 rows to 12.5 cm, measured over pattern as diagram 1 (stitch size setting approximately 3¼/3¼). Steam press gently.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Use two strands of yarn together throughout. Remember to put a pusher into the blocking rail for every stitch decreased. If there is more than one loop on the needle holding the stitch to be decreased, knit the extra loops off before transferring. Bring a pusher into position for every stitch increased (keeping pattern setting).

PATTERN

Set lock on N/AX←, K 2 rows. Set lock on N/AXO. K 2 rows. (6000. Use Patt 1065 Tech 137.)

BACK

Handle down. Orange strippers. Set up 54 Ns on each bed in WP for full needle rib. (6000 - use cast on 2.) * Set lock on N/N and stitch size to 2/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 2¾/2¾, K 25 rows. Push up one extra N at left on back bed. Arrange pushers as in diagram 1. Set RC at 000. Set stitch size to 3¼/3¼. (6000 - use patt 1065, knit tech 137.) Cont in patt *. K 96 rows. Work measures 16 cm, 6¼ in. Place marker at each end. K 80 rows. RC shows 176 and work measures 26 cm, 10¼ in. Place a marker at each side of centre 24 sts on front bed. Cast off loosely.

FRONTS

Handle down. Orange strippers. Set up 26 Ns on each bed in WP for full needle rib. (6000 - use cast on 2.) Work as for back from * to *. K 96 rows. Work measures 16 cm, 6¼ in. Place marker at right edge. SHAPE FRONT EDGE Dec 1 st on each bed at left edge of next and every foll 7th row until 15 sts rem on front bed. K 25 rows. RC shows 192 and work measures 28 cm, 11 in. Cast off loosely. K second front reversing shapings by reading left for right and right for left.

SLEEVES

Handle down. Orange strippers.

Set up 28 Ns on each bed in WP for full needle rib. (6000 - use cast on 2.) Work as for back from * to *. Shape sides by inc 1 st on each bed at each end of next and every foll 16th row until there are 44 sts on front bed. K 7 rows. RC shows 120 and work measures 19 cm, 7½ in. Cast off loosely.

FRONT BORDER

Handle down. Orange strippers. Set up 7 Ns on back bed and 6 Ns on front bed in WP as in diagram 2. Set lock on N/N and stitch size to 2/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 2¾/2¾, K 5 rows. * Make

a buttonhole over centre N. K 13 rows. Rep from * 3 more times. Make a buttonhole over same N as before. K 133 rows. RC shows 190. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Gently steam press.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Sew front border into position, unravelling to fit and bind off sts. Sew on buttons.

CHILD'S HAT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Approximately 65g of any full 3-ply or fine 4-ply yarn.
I have used 1 strand of 2/14s brushed Acrylic and 1 strand of 2/30s Acrylic and Wool mixture (MY).

TENSION

No tension square necessary (stitch size setting approximately 3½/3½).

ABBREVIATIONS

See page 4.

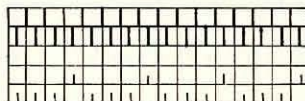


DIAGRAM 1

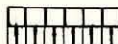


DIAGRAM 2



TO KNIT

Handle down. Orange strippers. Set up 75 Ns on each bed in WP for full needle rib. Rack one turn to the left. Set lock on N/N and stitch size to 3½/3½. Using MY, K 1 row. Rack one turn to the right. K 1 row. Set RC at 000. Set lock on EX/N, K 100 rows. Set lock on N/EX, K 100 rows. RC shows 200. Handle up. Transfer sts for 1x1 rib and push empty Ns to NWP. Set lock on N/N, K 4 rows. Rack one turn so that Ns holding sts are

opposite each other. Transfer sts to back bed (you have 2 sts on each alt N on back bed). Black strippers. Set lock on N/GX and stitch size to 4½, K 2 rows. Break yarn leaving a long end. Using a double ended bodkin, thread end through sts and release from machine.

MAKING UP

Pull up sts, then join seam, reversing lower half for brim. Add a bobble if required.



WORKSHOP E6000

THE FORM PROGRAM AND FORM COMPUTER PROGRAM

George le Warré

As we know, the FORM, or pattern shaping, is an integral part of the Electronic E-6000, but it has been around on Passap System machines as the Form Computer Program for ten years or so, and to many knitters it is still surrounded by mystery and suspicion. Some people even refuse to use this part of the E-6000 programming at all, saying that it is no good to them, because they cannot understand how a column of figures can relate to a knitted garment.

Now let us stop and think about these last few words. A column of figures and a knitting pattern. Just how do they relate to each other? On the face of it, perhaps not at all. But think of a diagrammatical pattern, written for any knitting machine type. It consists mainly of a diagram of the shape, plus figures that tell you about the sizes, stitches and rows. So even this type of pattern consists mainly of figures. The diagram shape is there as a visual aid for the knitter to see the ultimate shape of the garment section being knitted. Even written patterns consist of figures relating to stitches and rows, interspersed with instructions on what to do with these and the knitting methods involved.

All three types of pattern (written, diagrammatic and digital or Form), are based on a tension, or gauge, swatch; without this, the pattern would not exist at all in any form, because all knitting patterns are basically a notation of how to knit a shape with a given yarn and stitch type, mathematically calculated from the original swatch.

I know that some knitters prefer to work from a written pattern, where everything is explained in full throughout the whole pattern. Some like to work from a diagram where there is a brief description of technique used at the start, then the remainder of the pattern consists of the diagram of the various garment parts, with figures that relate to stitches, rows and sizes. Other knitters prefer to work only with digital patterns for Form. All

three are equally correct for each of the knitters, but what is important is that we as knitters have at least a basic understanding of all pattern writing methods, so that we can use all patterns, in whatever form they are presented to us. For example, it would be very disappointing to a written pattern knitter to be confronted with the most beautiful photograph of a garment, only to find that the pattern existed only as a Form shape. Where do they go from there? Or if a Form knitter found that the pattern was only in the fully written version, with no Form program. So what we need to do is understand as much as we can of all pattern writing and notation methods, so that we may use all that is available to us in magazines, books, and so on.

To illustrate this point, I have given an example of a pattern for a knitted rectangle here in all three types of pattern notation, so that you will be able to relate them to each other.

The swatch is of course common to all three and consists of 40 ROWS and 40 STITCHES, measured in MILLIMETRES. This is because the Form program always operates from a swatch of this size. Sometimes you will find a swatch size given in 100 ROWS and 100 STITCHES. This is not difficult to convert to the 40 by 40 measurements required. All you need to do, is take the figure for 100 stitches or rows, and multiply this by 0.4. The result will be the answer in millimetres for either 40

stitches or 40 rows.
e.g. 100 Rows = 250mm
143 Stitches = 100mm
 $250 \times 0.4 = 100$ so
40 Rows = 100mm
 $143 \times 0.4 = 57.2$ so
40 Stitches = 57mm

We will take this as our swatch
40 Rows = 100mm
40 Stitches = 57mm

WRITTEN PATTERN

Yarn: Bramwell 4 Ply Acrylic
Tension as above
Make a single bed cast on over 56 front bed needles. Cast on 6. Stitch size 7. Locks GX/LX Technique 100. Knit 160 rows. Cast off.

All three patterns, the written, diagrammatical and digital, are knitting the same shape, a rectangle. The more shaping involved in a pattern or garment section, the more written words appear in the first one. More information appears as figures on the diagram method, while the Form Program becomes a little longer. The maximum length of a program is 45 lines.

So Form programs take up less space and, once you are used to using them, are easy to follow. What they are basically is a form of pattern shorthand. The information is all contained in the columns of figures, but the knitting instructions appear on your console, or Form Computer display, rather than having to be written out in the printed pattern.

Some of this shorthand you must input, such as the swatch measurement obtained by you for the yarn you are using. (The Form will allow you to make the garment in almost any yarn, within reason, rather than that used for the original.) The measurement you require for hips, bust/chest, length and so on. The remainder of the figures relate to the original garment and act as codes, telling the program what to do, where to do it and what to display on the screen to ask you, the knitter, what to do

next. In other words, all the information for the knitting of the garment part is there, but is encoded into a short form. You need to enter this into the console to be able to actually see the pattern written instructions as you knit. This is a little like a video cassette. On the cassette is all the encoded information for your favourite film. Looking at the cassette and tape itself will tell you nothing about the film itself. But when you put it into the video player and switch on, the encoded information is translated into a display on your TV screen as a film.

If you think of a Form program in this way, it becomes far less daunting. However, unlike the video cassette, there are parts of the encoded information that you can change before you start to knit. There are also parts that can be changed that you may be unaware of. Look at the Form program on the right, going through it line by line to see what is happening within the console at these points. The following are examples of changes which can be made to it.

MAKING A SWEATER INTO A JACKET

Add 256 to the figure on line 2 and enter the resulting figure at line 2. Halve the two numbers that are marked with an X in the original program. If no X appears, halve the numbers that appear on lines 5 and 13. They must be the same. If not, use the number that appears on the line that is the same as line 5.

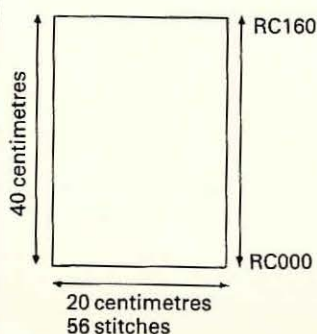
CHANGING A "V" NECKLINE

A cross on the line for a V neck front program indicates where you may make a change. If you add 1 to that number, the neck will be 0.5 centimetres lower. This number can only be changed in the range 1 to 35. Each 1 added will lower the neckline by 0.5 centimetres.

To decrease the depth of a V neckline, deduct 1 from this figure for each 0.5 centimetre required. Again, the range is 1 to 35 only.

One of the things that some knitters say is that there are not many Form Programs published. They have been around for a very long time, as I said, dating right back to Model Book 35 in fact, which appeared in 1982. There are also the two very useful little books, Form Computer I and Form Computer II, each containing programs from the very smallest size 48 cm chest, to the largest 132 cm chest. Form Computer I programs are all for

DIAGRAMMATIC PATTERN



DIGITAL (FORM) PATTERN

1	80
2	100
3	100
4	143
5	4
6	1
6	20
7	38
8	4
9	1
10	20
11	6
12	6
13	40
14	0

NE	PROG	INFORMATION CONTAINED
1	101	Millimetres to 40 ROWS for the original design prepared at Madag.
2	161	Millimetres to 40 STITCHES for the original design prepared at Madag.
3	A	Millimetres to 40 ROWS of your own swatch.
4	B	Millimetres to 40 STITCHES of your own swatch.
5	88	Number of needles cast on for original at Madag.
6	70	ACTUAL HIP measurement in centimetres for Form Computer Book II & Model Books. FINISHED GARMENT width for Form Computer Book I.
7	(1)	Your desired hip measurement for this garment Form Computer Book II & Model Books. Actual Garment measurement Form Computer Book I
8	195	Border or rib reference and calculation code, also sometimes 194. If the design requires no border, this number will not appear.
9	C	Measurement in millimetres of 40 ROWS RIB for your swatch.
10	7	Computer calculation code. The numbers 3 or 7 show that there is a value that you cannot change.
11	3	Computer calculation code. The numbers 3 or 7 show that there is a value that you cannot change.
12	38	Computer calculation code.
13	88	Needles in work at completion of welt on the original at Madag.
14	64	Chest or Bust measurement of the original at Madag.
15	(2)	Your desired Chest or Bust measurement for this garment. The figure you enter here may not be smaller than the figure on line 14.
16	22	Computer code.
17	46	Length of the original produced at Madag, including any rib.
18	(3)	Your desired finished length for the garment.
19	105	Computer calculation code.
20	7	Computer calculation code.
21	128	Computer calculation code.
22	161	Computer calculation code.
23	162	Computer calculation code.
24	146	Computer calculation code.
25	7	Computer calculation code.
26	146	Computer calculation code.
27	187	Computer calculation code.
28	140	Computer calculation code.
29	0	0 always tells the computer that the program is completed.

set-in sleeve garments and Form Computer II for raglan garments. Both books give round and "V" neck shapes.

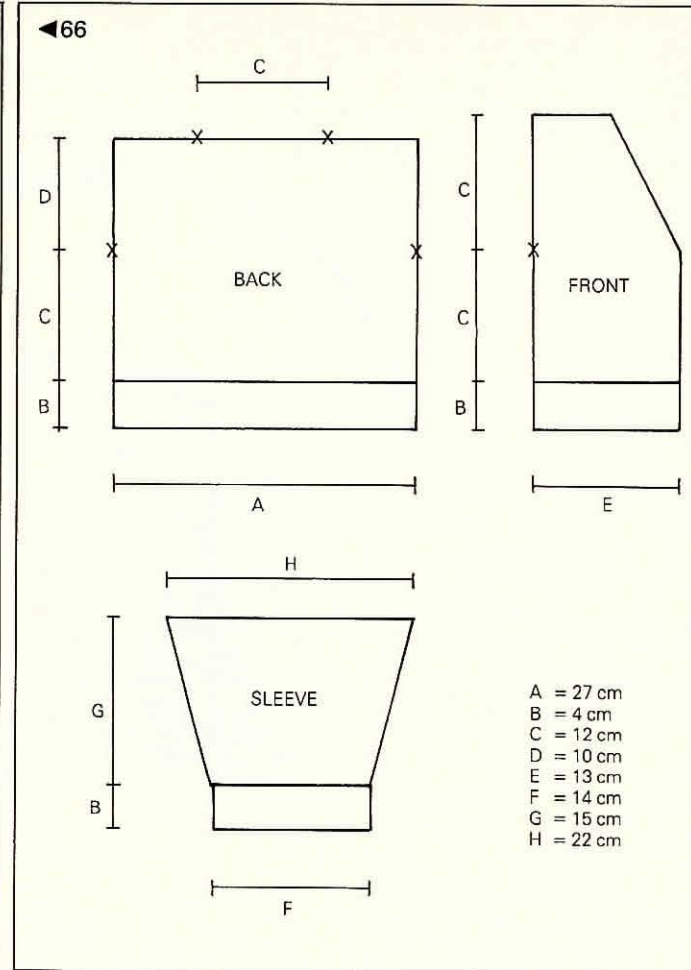
If you do not have Model Books as far back as number 35, all is still not lost. A new book has appeared on the market that has all the Form programs from Model Books 35 to 44 included and arranged in order. Women's, Men's, Children's, and subdivided into sweaters, jackets, skirts, dresses, coats, trousers, and so on. This is available from Passap USA in Salt Lake City, USA, in North America, or from Duet International Magazine in the UK.

As well as all the programs that appear in the above publications, what you may also do is use the programs that appear for the Singer System machine version of the Form Computer, called the Knitting Computer or Digiform Computer. This expands the availability of shapes and patterns even further, because the basic Form Computer and its programs are one and the same thing for

both makes of machine – Passap System and Singer System. Further even than this, although it is not possible for knitters to write their own programs for Form, there are programs that lend themselves to a great deal of adaptation and change that can be used to knit almost any type of garment. The main one I am thinking of is the BAND PROGRAM.

This is the one that was used in

1	80
2	100
3	A
4	B
5	4
6	1
7	(x)
8	38
9	4
10	1
11	(x)
12	6
13	6
14	(y)
15	0



this article to illustrate the knitting of a rectangle and it is shown here in the form that it appears in many publications.

A and B are the normal 40 rows and stitches; x is the width required for the finished knitting and y the finished length required. Notice that x appears twice and the figures entered here do not have to be the same. If you want a V shape section of knitting, enter a small number at the first x and a larger number at the second x. For an A shaped section reverse this process. For squares and rectangles, enter the same figure at both xs. The length is always entered at y.

Using this program, knitting a drop shoulder sweater is very simple. Enter the basic rectangle shape for the back and front and knit. Enter the sleeve shape with the cuff measurement required at the first x and the top width (which is often the same as the back width), at the second x. Of course, this program will not include the ribs, so either knit these first, without the Form, or enter the total length, including rib, at y.

Skirts and dresses are also very easy using this program, whether they are straight, shaped, gored or sideways knit. If you want to make a shape that is straight to the hip and then decreases to the waist, then enter one program for the first straight section and knit to the instruction for cast off. Don't cast off, but enter a second program that will decrease from the measurement you have to the

waist. Knit using this program. Because the actual program is short, re-entering the second program is very quick and easy.

You can also use the same method for dresses with a shaped skirt. Enter the band program for the length and width of the skirt at the start and end (in much the same way as for any A shaped section). At the point where you should cast off, enter any sweater program to suit. The cast on, or hip measurement, must of course, be the same figure as that which you used for the top of your skirt program. Continue to knit with this second program and you will have the dress section you require. Once again, the band program being short and fast to enter, the additional time taken for this is negligible.

Many knitters who are familiar with the band program will probably agree that it is the most useful program ever published, as so much can be done with it!

Now that we have taken an overview of the Form method of patterning, I hope that many more knitters will not be as worried that the columns of figures published in magazines and so on, mean nothing to them, since they aren't supposed to in this format. They only transcribe into knitting instructions when entered, calculated and displayed on the console of your machine. If you like, the columns are the shorthand version of the pattern, the console reads the shorthand and displays the written instructions as you knit.



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 74 [81, 88] Ns at left and 75 [82, 89] Ns at right of centre 0 to WP. 149 [163, 177] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 74 [80, 88] Ns at left and 75 [81, 88] Ns at right of centre 0 to WP. 149 [161, 176] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

2nd SIZE

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

149 [163, 177] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in lace patt. Set RC at 000. Using MT, K 112 [118, 124] rows. Work measures 34 [35.5, 37] cm, 13½ [14, 14½] in.

SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 111 [121, 131] sts rem **. K 55 [59, 63] rows. RC shows 188 [202, 216] and work measures 53 [56.5, 60] cm, 21 [22¼, 23¾] in.

SHAPE SHOULDERS

Cast off 8 [9, 10] sts at beg of next 6 rows and 9 sts at beg of foll 2 rows. Cast off rem 45 [49, 53] sts.

FRONT

Work as for back to **. K 21 [25, 29] rows. 34 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 19 [21, 23] sts. Using nylon cord, K 46 [50, 54] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 33 [36, 39] sts rem. K 21 [20, 19] rows.

SHAPE SHOULDER

Cast off 8 [9, 10] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 9 sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take

12 LACE TOPS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with lace carriage and with or without a ribber.

MATERIALS

Coney Ripple Spun 4-ply.

1 [1, 1] x 300 cone in Mint/Yellow or Peach (MY).

Beads.

2.50 mm crochet hook.

GARMENT WEIGHT

Finished garment in first size weighs 200g.

The fibre content of this yarn is 85% minimum Acrylic. For further information about this yarn, please write to Maurice Rees (Textiles) Ltd., 21 Coney Lane, Keighley, West Yorkshire BD21 5JE.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 105 [115-125] cm, 41¼ [45¼, 49¼] in.

Length to shoulder 53 [56.5, 60] cm, 21 [22¼, 23¾] in.

Sleeve seam 29 [30, 31] cm, 11½ [11¾, 12¼] in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over Lace pattern (tension dial setting approximately 6-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown, before starting to knit.

We adapted Silver Reed electronic cards L1 and L14 for this pattern. Owners of other models should substitute a similar pattern specially recommended for their machines.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (left light on) and button 2 (left light on 580 and SK 840 machines, right light on other models).

carriage to right without knitting. Release card and cont in lace patt. K 1 row. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 53 [58, 63] Ns at left and 54 [59, 64] Ns at right of centre 0 to WP. 107 [117, 127] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Release card and cont in lace patt. K 90 [94, 98] rows. RC shows 92 [96, 100] and work measures 23 [24, 25] cm, 9 [9½, 9¾] in. Adjust length at this stage, if desired.

SHAPE TOP

Cast off 9 sts at beg of next 2

rows. Dec 1 st at each end of every foll alt row until 43 [47, 51] sts rem, then on every row until 23 sts rem. Cast off.

CUFFS

MACHINES WITH RIBBER

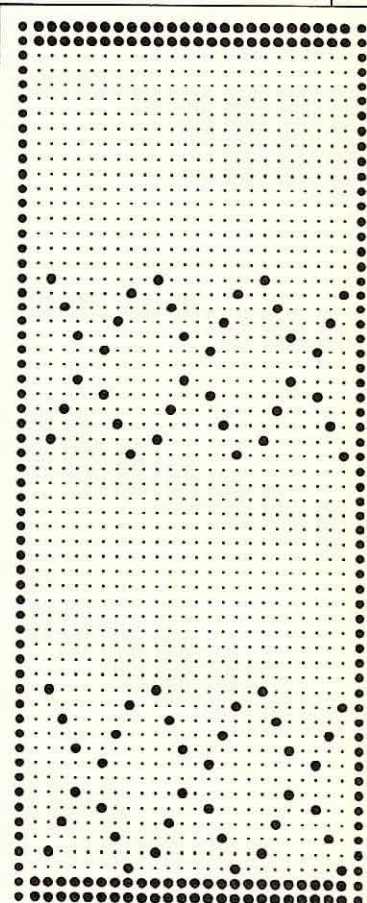
With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 69 [72, 75] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

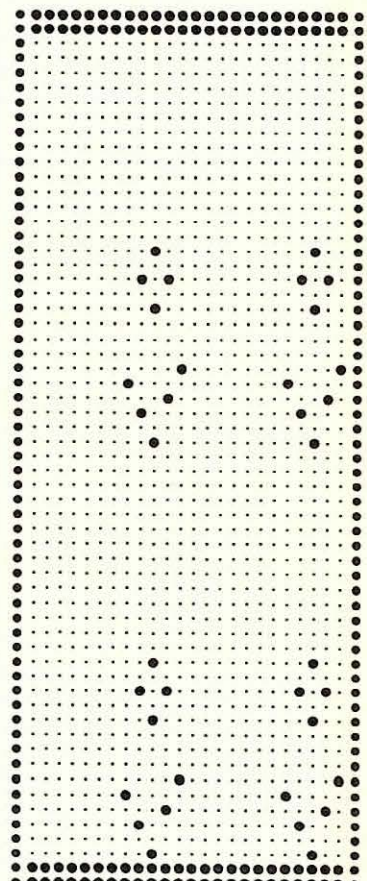
Push 65 [71, 74] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 107



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◀71

[117, 127] sts from lower edge of
sleeve on to Ns, gathering evenly.
Using MT, K 1 row. Cast off with a
latch tool.

PRESSING

With wrong side facing, pin out all
pieces to measurements given.
Lightly press with a cool iron.

MAKING UP

Join shoulder, side and sleeve
seams. Set in sleeves.

NECK EDGING

Using 2.50 mm crochet hook,
work 1 row of dc around neck
edge.

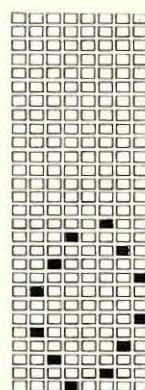
Next round - * 5 ch, 1 dc into 5th
dc on previous round. Rep from *
to last dc, slip st to centre of first 5
ch loop.

Next round - * 5 ch, 1 dc into
centre of next 5 ch loop. Rep to
end.

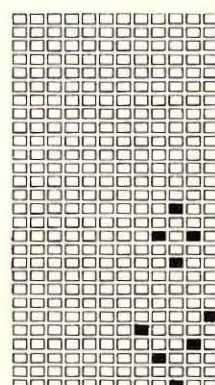
Next round - 5 dc into each 5 ch
loop. Fasten off.

TO COMPLETE

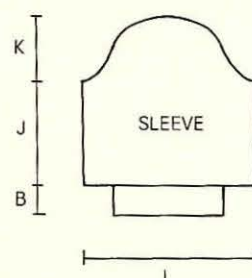
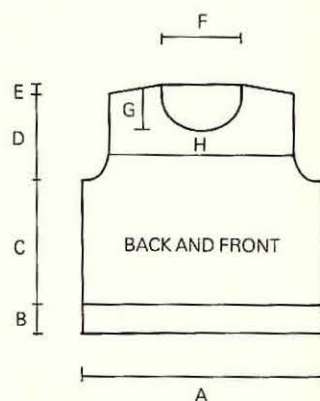
Sew 1 bead on each dc of second
round on front neck only.



ELECTRONIC CARD 1



ELECTRONIC CARD 2



A = 53 [58, 63] cm
B = 6 cm
C = 28 [29.5, 31] cm
D = 19 [21, 23] cm
E = 2 cm
F = 16 [17.5, 19] cm
G = 10 cm
H = 39.5 [43, 46.5] cm
I = 38 [41.5, 45] cm
J = 23 [24, 25] cm
K = 14.5 [16.5, 18.5] cm



MASTERCLASS

ON THE EDGE

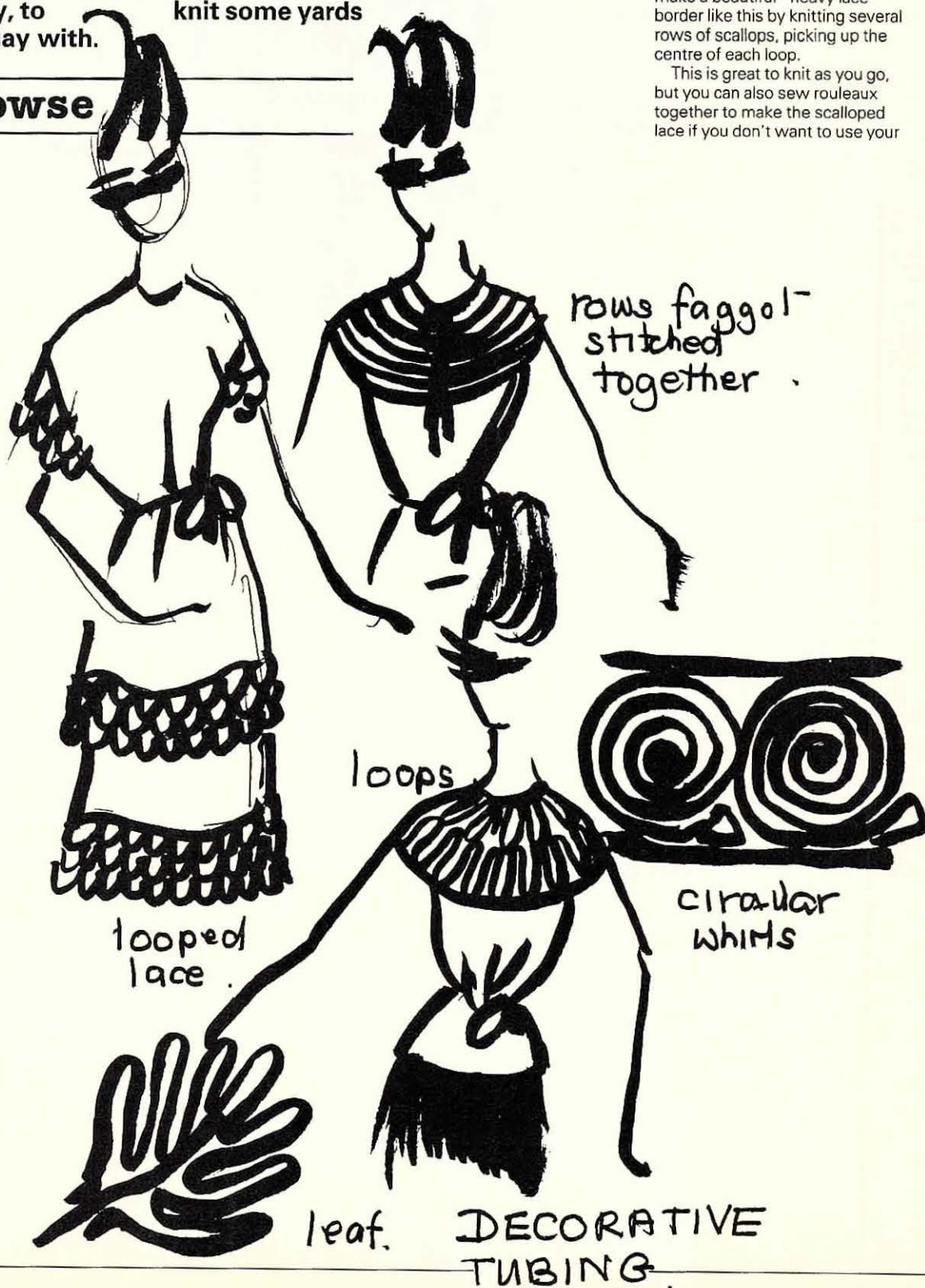
Ideas for the dog days of summer, when almost every knitter packs away all signs of knitting machines until September. Ideas for those knitters, but also some for the faithful few who keep on knitting. Spare some time, before you pack those machines away, to knit some yards of rouleau to play with.

Mary Dowse

Most of these ideas can be used directly as you knit or can be sewn on afterwards as a pleasant play during the holiday season. Simple strips, narrow or wide, make beautiful bound edges for the hems of skirts, necklines or sleeves. They also make a very pretty "scalloped edge".

The classic one involves picking up stitches with your transfer tool, knitting about seven or eight rows, picking up the next three stitches and repeating along your edge. To elaborate on this, leave a gap between your picked up stitches and knit more rows, to make a bigger scallop. You can make a beautiful "heavy lace" border like this by knitting several rows of scallops, picking up the centre of each loop.

This is great to knit as you go, but you can also sew rouleaux together to make the scalloped lace if you don't want to use your



machine – it takes longer, but you can do it anywhere. You can use either simple strips, which roll together easily, or make proper tubes by working one row knit, one row slip.

A really deep border makes a stunning finish to a little summer dress, a spotless white collar for a dark dress, or you could use the idea for a richly decorated yoke, the edge of a stole or shawl, or it would be lovely all round a simple triangle of plain knitting.

You can also make a gorgeous looped and fringed edge simply by knitting lots more rows between picking up the stitches to make loops at least ten centimetres deep (four inches) – or even longer as a tremendous finish for shawls and stoles, or for the edges of collars and cuffs and jackets. Again you can pick up the stitches and knit them directly on to the edge, or you can knit long

strips or tubes and sew them neatly in place.

There are many other more elaborate braids and edgings which are great fun to knit if you keep your machine set up at this time of year, as it is a good time to play with new ideas and perhaps to knit enough to edge that beautiful Chanel-type jacket you are going to knit later, but the simple knitted binding or a simple rouleau takes a lot of beating and always looks fashionable, elegantly simple and stylish.

There is one variation on bindings and rouleaux which I find particularly rewarding and which I hope you will find as much fun as I do. Everyone knows the very elaborate silk blouses, often from the Far East, with collars and insets made from minute silk tubes, faggot-stitched together in elaborate whirling patterns. Have you ever thought of knitting them

on a larger scale? There is quite a lot of fixing and sewing involved – just the thing for this time of year. You can pick the work up and do a bit of it whenever you have a few minutes to spare and the final result is really splendid, whether it is all bejewelled and decorated or made in a simple plain yarn. It is effective whether you use delicate fine yarns or a simple four ply.

Knit yourself several metres of tubing to match your projected garment. Decide on your garment pattern – don't necessarily knit it now, but make a full sized diagram of the pieces you intend to decorate – yoke, collar, border or insets. Draw these parts separately on to a piece of strong wrapping paper or thin card, or you can buy a special waxed fabric like the waxed linen our grandmothers and great-grandmothers used for making

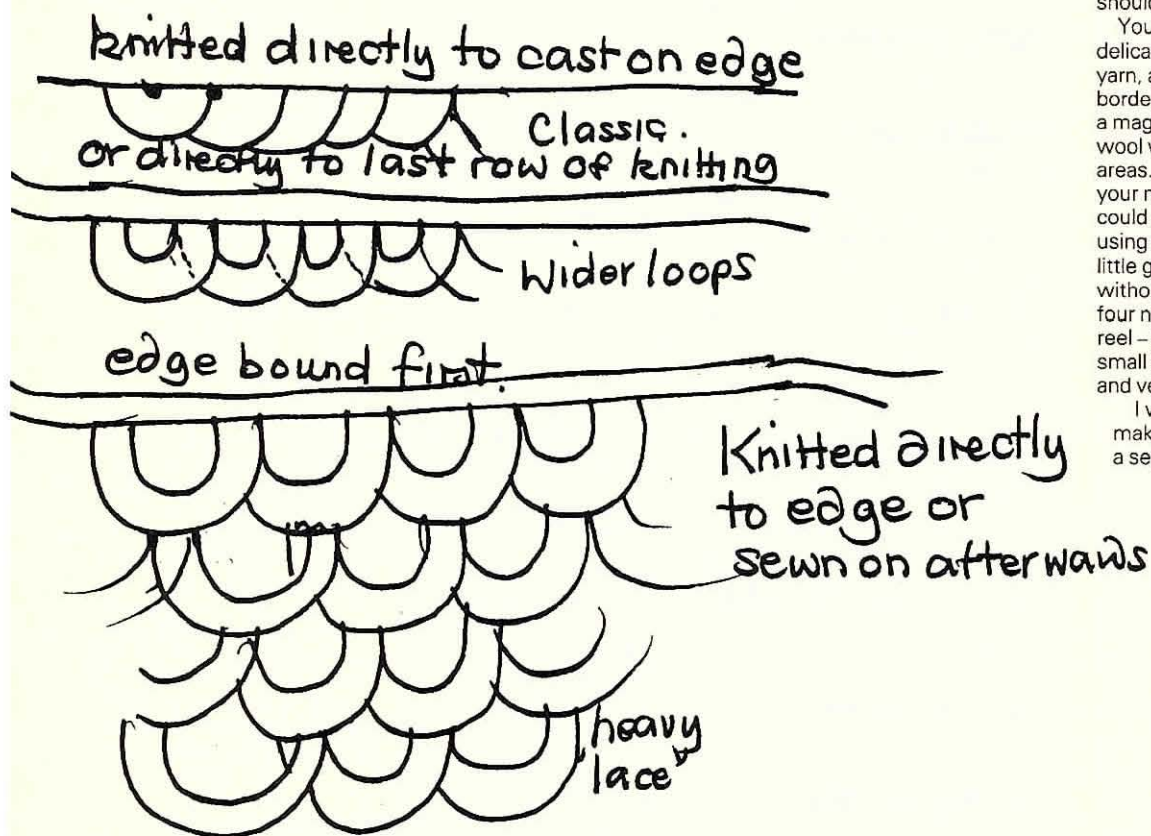
braid, Irish crochet lace or the genuine fine needlepoint laces.

Tack your tubing firmly to this background. I've suggested several simple patterns for you but you can elaborate further on these yourself. Use "faggot-stitch" to join them together (see diagram for stitch detail) or, if you want to make a really hefty decoration for a thick sweater, you could join it with buttonholed or blanket stitched bars. Leave it on the paper or card while you knit the rest of your garment. Bind the edge of your knitting next to the decoration and faggot-stitch the two together. Then take out the tacking stitches and remove the card and you should have a really spectacular garment, the envy of all your friends.

I haven't given details of steaming or pressing as this depends upon the yarns you have used, but don't overdo it! A light steaming, without flattening, on the wrong side of your "lace" should be enough.

You can make a deliciously delicate "dressy" blouse in fine yarn, a flamboyant evening top or bordered skirt with lots of lurex or a magnificent sweater in four ply wool with really big decorative areas. If you don't want to use your machine at all just now, you could also make the tubing by using one of those marvellous little gadgets for French knitting without tears, or even the classic four nails in the top of a cotton reel – slow, but wonderful to keep small children occupied for hours and very soothing for you too.

I would especially love to make a really elaborate yoke as a separate collar or "necklace" in metallic tubes to make a magical jewelled Christmas present. You'll think of lots of ideas too. Once you begin, it's highly addictive and will keep you happy all summer long.



13 SUMMER BLOUSE AND SKIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with or without a ribber.

MATERIALS

Bramwell Montana.

BLOUSE

1 [2, 2] x 300g cones in Cream (MY).

13 buttons.

SKIRT

1 [1, 2, 2, 2, 2] x 300g cones in Cream (MY).

Elastic to fit waist.

GARMENT WEIGHT

Finished garments in first size weigh Blouse 290g, Skirt 250g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

BLOUSE BACK

Push Ns 43 to 100 inclusive at right of centre 0 to WP. 58 Ns. Insert card and lock on first row. Using MT and MY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using 1 strand of MY, K 1 row. Release card and cont in tuck st patt. K 24 rows. Inc 1 st at left edge of next and every foll 3rd row until there are 98 sts. K 2 rows. Cast on 56 sts at beg of next row. 154 sts. K 174 [194, 214] rows. RC shows 320 [340, 360] *.

SHAPE NECK

Cast off 5 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 4 alt rows. K 149 rows. Inc 1 st at beg of next and foll 4 alt rows. K 1 row. Cast on 5 sts at beg of next row. 154 sts. K 174 [194, 214] rows. RC shows 665 [705, 745]. Cast off 56 sts at beg of next row. K 2 rows. Dec 1 st at left edge of next and every foll 3rd row until 58 sts rem. K 23 rows. Cont in st st, K 1 row. RC shows 810 [850, 890]. Using WY, K a few rows and release from machine.

RIGHT FRONT

Work as for back to *.

SHAPE NECK

Cast off 10 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 126 sts rem. K 60 rows. RC shows 405 [425, 445]. Cont in st st, K 1 row. Using WY, K a few rows and release from machine.

LEFT FRONT

Work as for right front, reversing shapings by reading left for right and right for left.

CUFFS

Join shoulder and upper sleeve seams. Push 94 Ns to WP. *

YARN THICKNESS

See last page.

MEASUREMENTS

BLOUSE

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 129 [139, 149] cm, 50 3/4 [54 3/4, 58 3/4] in.

Length to shoulder 65.5 cm, 25 3/4 in.

Sleeve seam 20.5 cm, 8 in.

SKIRT

To fit hips 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 94 [99, 104, 109, 114, 119] cm, 37 [39, 41, 43, 45, 47] in.

Length 57.5 cm, 22 3/4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 80 rows to 10 cm, 4 in measured over tuck stitch using 1 strand (tension dial setting approximately 3).

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch using 2 strands on MT+3 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Fill in pattern card, as shown, before starting to knit.

BROTHER MACHINES

Use Card 1 set to knit double length and carriage set to tuck in one direction only.

SILVER REED ELECTRONIC MACHINES

Use Card 2.

MACHINES WITH RIBBER

For all ribbing, put slide lever on I for Brother machines.



CARD 1



CARD 2

Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT+2 and 2 strands of MY tog, K 12 rows. Using MT+4, K 1 row. Using MT+2, K 12 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row *. With P side facing, replace 116 sts from lower edge of sleeve on to Ns gathering evenly. Using MT+7, K 1 row. Cast off loosely.

BACK WELT

Push 102 [118, 134] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT+2 and 2 strands of MY tog, K 20 rows. Using MT+4, K 1 row. Using MT+2, K 20 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row *. With P side facing, pick up 102 [118, 134] sts evenly along lower edge of back and place on to Ns. Using MT+7, K 1 row. Cast off loosely.

FRONT WELTS

Push 51 [59, 67] Ns to WP. Work as for back welt from * to *. With P side facing, pick up 51 [59, 67] sts evenly along lower edge of front and place on to Ns. Using MT+7, K 1 row. Cast off loosely.

NECKBAND

Push 120 Ns to WP. Work as for cuffs from * to *. With P side facing, pick up 120 sts around neck edge and place on to Ns. Using MT+7, K 1 row. Cast off loosely.

BUTTONHOLE BAND

Push 163 Ns to WP. Using MT and WY, cast on and K a few rows





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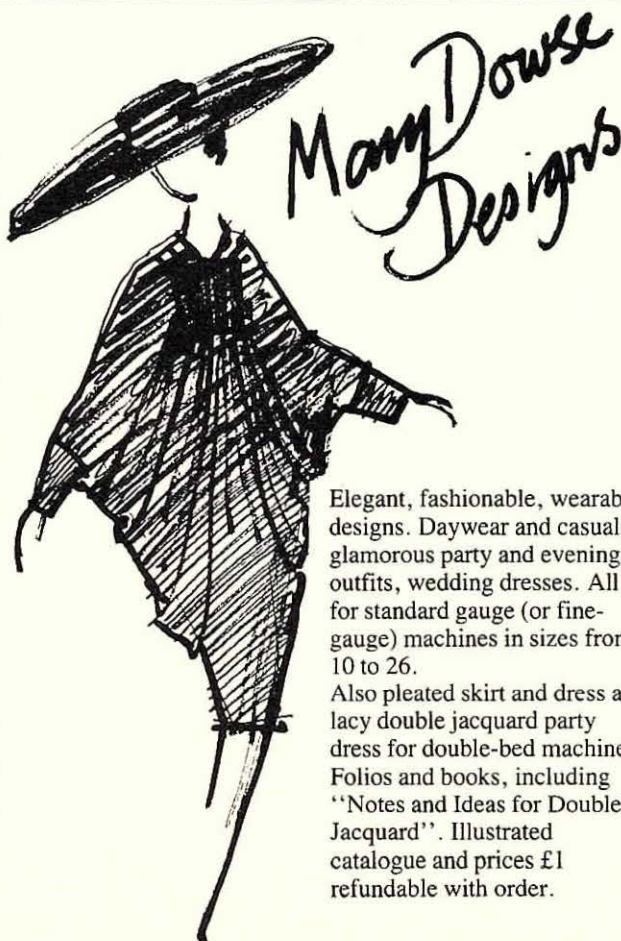
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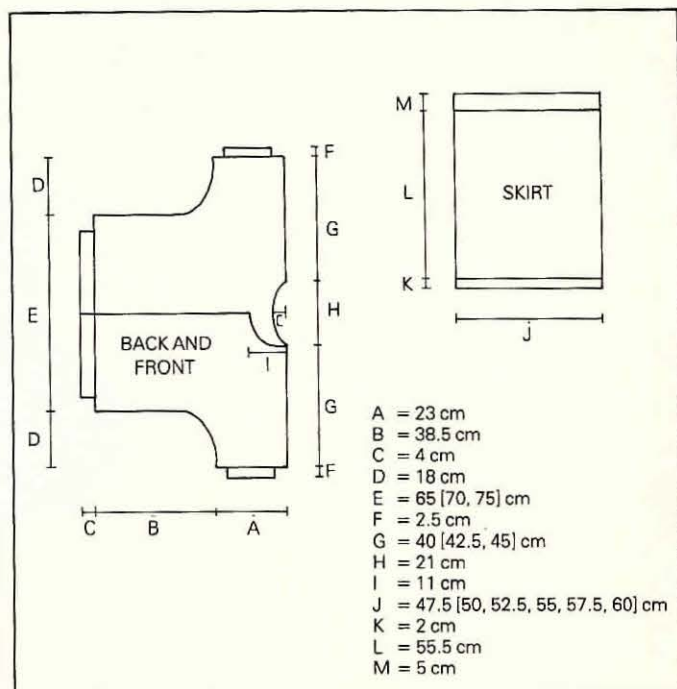


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ending with carriage at left. Set
RC at 000. Using MT+2 and 2
strands of MT tog, K 6 rows.
Counting from right edge, make
buttonholes over 3rd, 4th and 5th
and every foll 11th, 12th and 13th
sts. K 6 rows. Using MT+4, K 1
row. Using MT+2, K 6 rows.
Make buttonholes over same sts
as before. K 6 rows. Make a hem
by placing loops of first row
worked in MY on to correspond-
ing Ns. Unravel WY when work is
completed. K 1 row. With P side
facing, pick up 163 sts along front
edge and place on to Ns. Using
MT+7, K 1 rows. Cast off loosely.

MT-1, K 10 rows. Transfer sts for
st st.

MACHINES WITHOUT RIBBER
Push 152 [161, 167, 176, 185,
191] Ns to WP. Push every 3rd N
back to NWP. Using MT and WY,
cast on and K a few rows ending
with carriage at left. Set RC at
000. Using MT+2 and 2 strands
of MY tog, K 19 rows. Push Ns
from NWP to WP and make a
hem by placing loops of first row
worked in MY evenly along the
row. Unravel WY when work is
completed.

2nd AND 5th SIZES

Dec 1 st.

3rd AND 6th SIZES

Inc 1 st.

ALL SIZES

152 [160, 168, 176, 184, 192] sts.

ALL MACHINES

Set RC at 000. Using MT+3, K
234 rows. Work measures 57.5
cm, 22 3/4 in.

BUTTON BAND

Work as for buttonhole band
omitting buttonholes.

PRESSING

With wrong side facing, pin out all
pieces to measurements given.
Press carefully following instruc-
tions on cone band.

MAKING UP

Join side and sleeve seams.
Neaten open ends of bands.
Finish buttonholes. Sew on
buttons.

SKIRT

BACK AND FRONT ALIKE

MACHINES WITH RIBBER
With ribber in position and
carriage at right, set machine for
1x1 rib. Using 2 strands of MY
tog, cast on 152 [160, 168, 176,
184, 192] sts in 1x1 rib. K 3
tubular rows. Carriage is at right.
Set carriage for 1x1 rib knitting.
Set RC at 000. Using MT-1/

WAISTBAND

MACHINES WITH RIBBER

With ribber in position, set
machine for 1x1 rib. Transfer sts
for 1x1 rib. Using MT+1/MT+1,
K 20 rows. Using MT+5/MT+5, K
1 row. Transfer sts to main bed.
Cast off with a latch tool.

MACHINES WITHOUT RIBBER
Using MT+2, K 21 rows. Cast off.

PRESSING

With wrong side facing, pin out
both pieces to measurements
given. Press carefully following
instructions on cone band.

MAKING UP

Join side seams. Fold waistband
in half to inside and catch down,
leaving a small opening. Insert
elastic and join ends. Close
opening.

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Dear Anne,
I have been an avid machine knitter since 1956 and I'm still learning new ways of doing things.

I thought this tip would be useful for other intarsia knitters too. Using a claw weight and a magnet, hook the weight in the knitting where you wish to join in a new colour and sandwich the end of the wool between the claw weight and the magnet. Knit one or two rows then remove. I've never lost a stitch yet!
Yours sincerely,
Barbara Scrivener
Great Yarmouth, Norfolk

Dear Anne,
A tip regarding the ribber comb:
After the zig-zag row, push the comb return up between the two beds as high as it will go and, from the top, fix on two modern style bulldog clips (40p each) to hold the comb firmly in position and leave both hands free to thread the wire through the comb.
Yours sincerely,
Frances F. Francis
Winson Green, Birmingham

Dear Anne,
I'm a relative newcomer to machine knitting. At present I am doing a course at the local college and I recommend this to anyone. I had taught myself the basics but learning the "wrinkles" from someone more experienced saves time and increases the "professional" look of garments.

In the course of my knitting, however, I think I've discovered a new "Murphy's Law".

MURPHY'S LAW OF MACHINE KNITTING states that:

If you have approximately ten minutes of work left to reach a good stopping point and, if you have approximately ten minutes of time available (e.g. before schoolchildren arrive home) THEN either a few, some or all stitches will immediately fall off the machine and ruin all your plans to finish on time.

Believe me this law seems to come into operation unfailingly at about 3.20 p.m. every day!

Research amongst other knitters on my course bears out these findings and thus proves

the theory!

While I'm writing, I have a couple of tips for intarsia knitters.

1) One of those L-shaped perspex photo frames is ideal for holding picture grids upright on the back of the knitting table to save looking up and down while working - just slide the picture into the frame.

2) If you use a "projector marker" type pen, you can cross out the rows worked and make notes re: shapings on the perspex over the picture grid. When the garment is done, simply rinse the ink off the perspex and it's ready for the next time.

Yours sincerely,
Jean Staines
Isle of Lewis

I think a lot of readers will recognise your Murphy's Law Jean and may even have another name for it. I can see you are as addicted to knitting as the rest of your letter tells us, by the fact that you say Murphy's Law operates every day!

Dear Anne,
About four years ago, while negotiating a new house insurance, I asked about coverage of my wife's knitting machines while in transit to and from evening classes. I was assured that they would be covered in the clause regarding "personal items and jewellery whilst away from home" for which an extra premium would be necessary. I duly paid up, then and every year since.

Early this year my wife parked her car in the college car park, collected up books, yarns and accessories first and took them in to the classroom. On her return, to her horror, she found that an opportunist thief had stolen the machine. She immediately informed the police but no trace could be found of thief or machine.

After a week I claimed for reimbursement from my insurance company, only to be told I was not covered! After three letters and two telephone calls, I was informed that a "sewing machine" is "household goods" not a "personal

possession" and therefore not covered.

I would suggest that your readers check their policies and ensure that they have written confirmation that their precious machines are adequately insured. Yes, I have changed insurance companies and, yes, I have asked for written confirmation of cover.
Yours sincerely,
Richard Stoker
Workington, Cumbria

Thank you for your cautionary tale Richard. It is always so annoying when one has made a particular effort to check a point and something still goes wrong. At least your writing to us may prevent the same thing happening to another reader.

Dear Anne,
Thanks once again for a great magazine, I've especially liked the toy patterns lately and the Iris Bishop specials.

A tip to speed up putting a knitted piece back on to the machine in gathers - as in the skirt for the doll, two stitches to each needle. Firstly, make sure you have about an inch of waste knitting, separated if possible from the main yarn by a ravel cord. Then, using a two pronged transfer tool, pick up just the end stitch and put it on the end needle (1). Then pick up the next two stitches and put them on needles 1 and 2 (one already on needle 1). Pick up the next two stitches and put them on needles 2 and 3 (one already on needle 2). Carry on like this throughout the row until only one is left, which goes on the last needle, overlapping the one already on it.

You can adapt this for putting back three stitches on two needles by using the three pronged transfer tool.

Probably, most people have been doing this for ages, but I can't remember seeing it, so if it helps anyone, great.
Yours sincerely,
Mandy Hobbs
Rochester, Kent

Dear Anne,
I wondered if this advert from one of my very early *Needlecraft* magazines, about 1950, is of any interest to you.

Surely this must be one of the very first models here and at that time I never heard of anyone owning one (it would have taken six weeks wages to pay for it).

I was well into hand knitting then. I started at school in the 1920s, when we were taught how to knit the toe and heel of socks (very handy in later life) and I continued to knit later for my children, grandchildren and even a great-grandson until about four years ago when I developed knitter's thumb! So that was the end of that, but you can imagine how lost I felt with nothing to do, so I bought a Brother 836 and started again. I had problems at first, but I have had more help from your magazine than I could get from the instruction book especially with the Fair Isle necklines. The times I have lost all the stitches and the times I've had the wrong rows one side of the neck! But at last with your help I've conquered the cut and sew, I could give you all a hug.

I sometimes think I would like all the attachments that go with the machine, but at my age (78+) I don't really think it's worth it, I'm making some very nice things as it is.

Yours sincerely,
Mrs B. Hart
Plumstead, London

Thanks for the cutting Mrs Hart. We wouldn't want to comment on the comparative merits of your Minitex and Barbara Smith's Erka

81▶

THE WORLD'S FINEST HOME KNITTING MACHINE
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We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

which we show below but it is interesting that the Minitek cost £42 10s. Od. in 1950 and the Erka 45 guineas in 1960. Obviously inflation was not an issue in those days.

Dear Anne,
How I enjoy reading *Machine Knitting Monthly* and doing the competitions. We have just started a knitting club in Snaith which we call Knit and Nag. We have got a few members but enjoy ourselves.

A good tip for repairing the needle retaining bar is strip and clean off the old sponge, replace with double layers of draught excluder. It works a treat.

Yours sincerely,
Ivy Smith
Snaith, Goole, N Humberside

Dear Anne

Late in 1988 I purchased a second-hand Toyota KS901 (we are now the best of friends but it did take a while). Life necessitated six month's break, then in October 1989's *Machine Knitting Monthly* there was a pattern for a suit in Tuck Stitch. With all my "experience" I thought, I'll knit it.

From then on my troubles started. I tried the stitch on tension swatches – it was an eight-row pattern, with the tucked stitch being knitted off every eighth row. The only problem was the stitch each side of the tucked stitch came off the needles at the same time. After repeated attempts a more sensible person would have given up.

At a later date I went to evening classes and with this suit still on my mind asked the instructor's advice. She considered it was not wise to try tucking over eight rows and suggested another punchcard with the pattern over six rows. I tried this and it worked.

I did not at the time understand how to tie the tension to the size of pattern. I managed the skirt and made a start on the top. I did not find it easy with holding, four colours to change and the pattern to cope with. I worked on the tension suggested and under considerable tension on my part.

After many blunders and dropped stitches it was eventually finished. When I started to make it up to my horror I found the stripes did not match up front and back. So it was back to the drawing board, undo the back and reknit it.

At last, wonder of wonders it was finished for the second time. I tried it on and it drowned me. "Never again" I said and gave it to my sister-in-law (she's a big girl) and I felt glad to see the back of it.

Now in 1992 I thought I would try again (how daft can one be?). This time I worked out a pattern to my own measurements with correct tension and hopefully with

more luck. Even then one colour ran out and I had to use a substitute on the back, which didn't really matter in the general pattern. The final straw was when I bought the buttons, and on sewing them on, found the shop had supplied one odd one. All the way back I hoped they would still have the odd one to enable me to complete the suit and happily luck was with me.

It is now finished and fits perfectly although, as yet, I have not worn it, feeling it deserves being kept in a glass case.

By the way, I do appreciate your magazine, I have had it each month since the arrival of my machine and find it contains so many helpful and interesting articles.

Yours sincerely,
Mrs M. J. Lythgoe
Ottery St. Mary, Devon

Dear Anne,

Isn't life strange? Full of coincidences. I was reading through back copies of *MKM* which I do quite often and started to read Help Line in the April '91 issue, when my husband (who had been clearing out the attic) came into the room with an old *TV Times* – Feb 1960. He said, "Do have a look at the price of some of the things in here, there's even a knitting machine" and there for all to see was an Erka Twinbed Knitting Machine with carrying case and stand for 45 guineas, the very thing Grace Worrell had been asking about in the letter I had been reading only a few seconds before. If you know where I can get a new double bed machine for 45 guineas today perhaps you would let me know (I'll have two!).

I knit with a Brother 830 and enjoy it very much, I also look forward to your magazine each month which helps me quite a lot.

Yours sincerely,
Barbara Smith
Colchester, Essex

Thank you for enclosing the advertisement Barbara. It is even more of a coincidence that your letter arrived at the same time as Mrs Hart's. I wonder if many of these machines are still around?

OUTDATES ALL OTHERS!



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MACHINE KNITTING EXPO '92

The second British-American Machine Knitting Exposition takes place this year in Atlanta, Georgia, on August 28-30, 1992. Sponsored by F W Bramwell & Co Ltd, this weekend promises to be one of the most exciting knitting events ever.

The venue is the Atlanta Hilton and Towers Hotel in the heart of downtown Atlanta, situated within easy reach of Hartsfield International Airport and served close by with the Metropolitan Atlanta Rapid Transit System (MARTA). All classes, activities and exhibits will be contained within the hotel and geared to provide the visitor with a wide range of knitting options for the three day stay.

Almost 300 classes have been arranged to cover everything from basic techniques to advanced designs and all brands of knitting machine are catered for. There will be a choice of 18 classes per individual, each class lasting for a full hour with 30 minutes between each one, to allow for discussion, questions and time to get to the next class. Tutors have been selected from the top names in the machine knitting world to share their expertise and knowledge – these include Susanna Lewis, John Allen, Susan Guagliumi, Susan Lazear, George le Warré, Kamalini Trentham and Dennis Cook.

The 'International Market' plays an important part in the whole event – here you will be able to view and buy all the latest knitting products offered by a wide variety of international exhibitors. Items include all kinds of knitting machines, accessories, yarns and publications and these will be on display throughout the weekend.

There will also be a chance to relax and enjoy two different Fashion Shows – these are scheduled for the Friday and Saturday evenings with a different selection of knitwear garments on each night. A choice of two fashion shows per evening will give everyone the opportunity to attend. All four shows will be compered and produced by Charles Cornish of Keyto. The shows will certainly be entertaining and inspirational, featuring a superb and highly professional display of garment designs to highlight the versatility of today's knitting machines and accessories.

ATLANTA - CAPITAL CITY OF GEORGIA

Those who have not visited before will discover that as Capital City of Georgia, Atlanta offers a wide range of tourist attractions, allowing you to enjoy the grandeur of the past alongside modern innovations of the twentieth century. Two major attractions are just minutes from the Hilton and Towers Hotel. 'Underground Atlanta', is a 12 acre retail and entertainment complex where visitors can take advantage of over 130 shops, restaurants and nightclubs. The complex dates back to the early 1800's when Atlanta was a small town at the end of a railroad line. As railroads grew in importance, so did Atlanta and the heart of the city became a busy and lively centre where all the railroads converged. Streets were built over the tracks and today, many authentic storefronts and historic buildings above and below these streets have been restored and the whole area replanned and designed as a focal point of the city.

The other main attraction is the 'world of Coca-Cola', where visitors can learn the history of this world famous soft drink which was introduced more than 100 years ago. The tour begins under a large three-dimensional Coca-Cola globe suspended 18 feet above the ground. Visitors are then taken around a three storey atrium of exhibits which include memorabilia, classic radio and television advertisements, a fanciful representation of the bottling process and a futuristic soda fountain!

A visit to Atlanta and the 1992 Expo can combine a sightseeing trip with one of the big machine knitting events of the year. If you intend to take the trip you will need a few more details.

The organisers are Britam Promotions, PO Box 8244, Midland, TX 79708. (915) 699 4037.

UK visitors can take advantage of a special package which includes the flight, insurance, transport to and from the airport, seven nights in the hotel and tuition. For full details please contact F W Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU. Tel: 0282 79811. Fax: 0282 79860. Telex: 635165 CHACOM G106.

OTHER INFORMATION

Venue: The Atlanta Hilton and Towers, 255 Courtland Street, NE, Atlanta, Georgia 30303.

Hilton Reservation Desk: (404) 659 2000 or Hilton's National Reservation number: 1-800-HILTONS. Please specify The Second British-American Knitting Exposition to secure special rates.

Official Airline: Delta Airlines - 1 800 241 6760.

Please specify file #DO745 for discounted rates.

Atlanta Convention and Visitors Bureau, 233 Peachtree Street, Suite 2000, Atlanta, Georgia 30303. (404) 521 6600.

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KALEIDOSCOPE

14 UNDERWATER SCENE KNITTED PICTURE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Denys Brunton Magiccolour.

A small amount in Shade 16ET (MC).

Denys Brunton De Lux 4-ply.

A small amount in Orange (A), Flesh (B), Dark Turquoise (C), Emerald Green (D), Light Turquoise (E), Yellow (F), Red (G), Peach (H), Purple (I), Deep Pink (J), Light Pink (K), Black (L), White (M) and Brown (N). (You may use as many or as few colours as you wish.)

Picture frame 35.5 cm x 28 cm, 14 in x 11 in.

Piece of thin card 35.5 cm x 28 cm, 14 in x 11 in.

Double sided tape.

Wide Sellotape.

Tapestry needle.

The fibre content of these yarns is 100% Acrylic. For further information about these yarns, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

See last page.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

Punch cards, as shown, before starting to knit.

Card 1 (big fish and starfish), cards 2 and 3 (mermaid), card 4 (small fish) and card 5 (seaweed).

Join card 3 above card 2.

The picture is knitted in 3 strips.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

STRIP A

Push 15 Ns at left and right of centre 0 to WP. 30 Ns. Using MC, cast on by hand. Insert punchcard 1 and lock on 41st row. Set RC at 000. Using MT, K 10 rows. Release card and cont in single motif Fair Isle over centre 24 sts *. K 15 rows MC/A. RC shows 25. Remove card. Insert punchcard 2 and lock on first row. Cont in st st. Using MC, K 5 rows. Release card and cont in single motif Fair Isle over centre 24 sts. K 30 rows MC/B. RC shows 60. K 14 rows C/B and 16 rows C/D. RC shows 90. K 55 rows E/D. Remove card. Cont in st st. Using E, K 10 rows. RC shows 155. Cast off.

STRIP B

Work as for strip A to *. K 15 rows MC/F. RC shows 25. Rewind card and lock on 3rd row. Cont in st st. Using MC, K 3 rows. Release card and cont in single motif Fair Isle over centre 24 sts. K 9 rows MC/G, 3 rows MC only (st st) and 18 rows MC/E. Remove card. Insert punchcard 4 and lock on first row. Cont in st st. Using MC, K 2 rows. RC shows 60. Release card and cont in single motif Fair Isle over centre 24 sts. K 12 rows C/H, 6 rows C only (st st) and 12 rows C/H. RC shows 90. K 4 rows E only (st st), 12 rows E/L, 1 row E only (st st), 2 rows E/M, 2 rows E only (st st), 2 rows E/M, 1 row E only (st st) and 2 rows E/M. Remove card and insert back to front and lock on first row. Cont in st st. Using E, K 2 rows. Release card and cont in single motif Fair Isle over centre 24 sts. K 12 rows E/J, 6 rows E only (st st) and 12 rows E/F. Remove card. Cont in st st. Using E, K 7 rows. RC shows 155. Cast off.

STRIP C

Work as for strip A to *. K 15 rows MC/J. RC shows 25. Remove card. Insert punchcard 5 and lock on first row. Cont in st st. Using MC, K 3 rows. Release card and

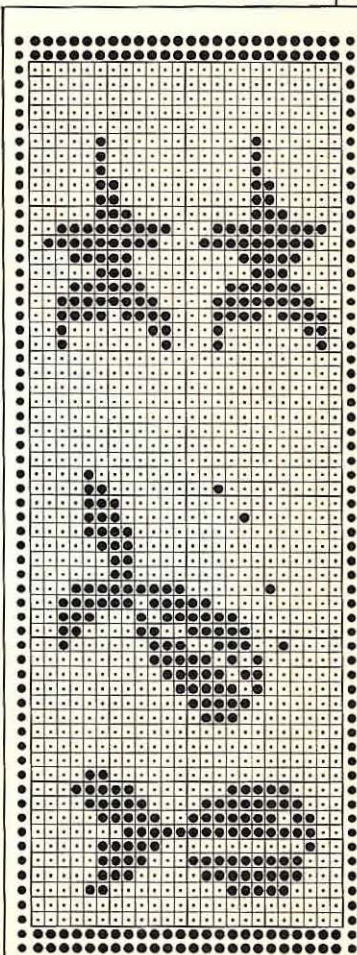
cont in single motif Fair Isle over centre 24 sts. K 32 rows MC/A. RC shows 60. K 10 rows C/A. Remove card. Insert punchcard 1 back to front and lock on 3rd row. Cont in st st. Using C, K 2 rows. Release card and cont in single motif Fair Isle over centre 24 sts. K 9 rows C/F, 3 rows C only (st st) and 6 rows C/D. RC shows 90. K 12 rows E/D. Remove card. Insert punchcard 4 and lock on first row. Cont in st st. Using E, K 2 rows. Release card and cont in single motif Fair Isle over centre 24 sts.

K 12 rows E/K, 6 rows E only (st st) and 12 rows E/K. Remove card. Cont in st st. Using E, K 21 rows. RC shows 155. Cast off.

MAKING UP

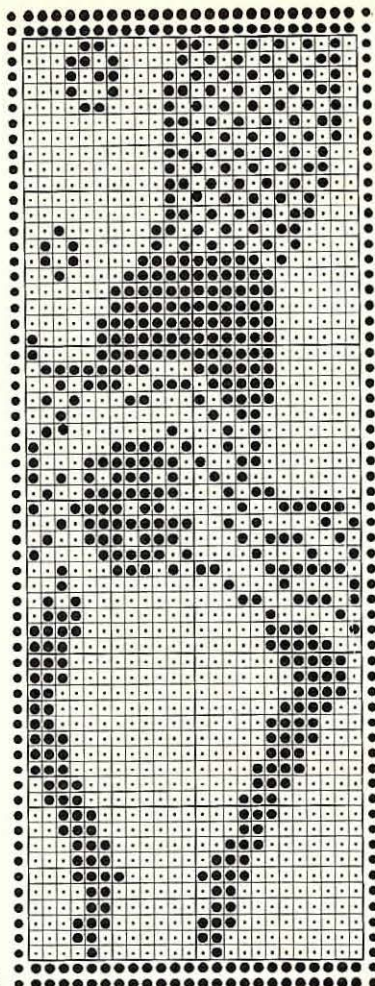
Using mattress st, join 3 strips tog, matching background colour. Swiss darn all bubbles in M and fishes' eyes in L. Swiss darn mermaid's tail in F using Bird's-eye patt, mouth in G and hair in A over MC and C sts and N

over B sts. Use various colours of your choice to Swiss darn fishes. Pin out to size and spray with water, cover with a cloth and pass a steam iron just above knitting, do not iron directly. Leave to cool and dry, preferably overnight. Cut a piece of card 28 cm x 35.5 cm, 11 in x 14 in. Place double sided tape around edges. Position knitting on the card. If it is slightly larger than the card fold over and secure with double sided tape. Place in picture frame. If slightly bulky, secure back of frame with Sellotape. 84▶

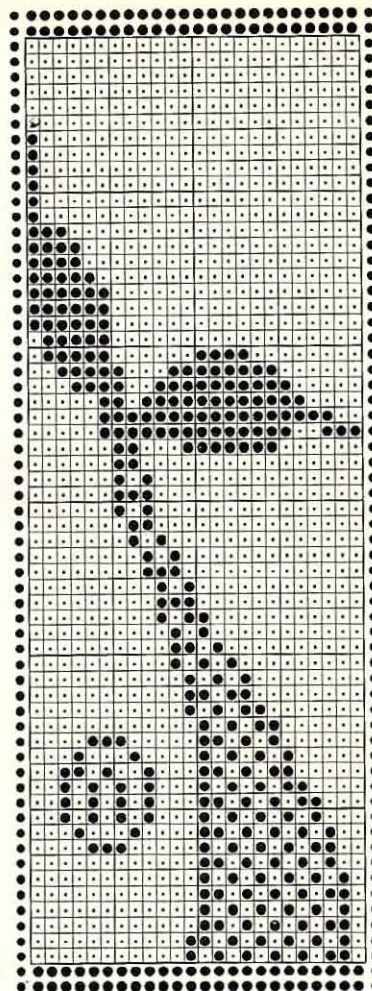


PUNCHCARD 1

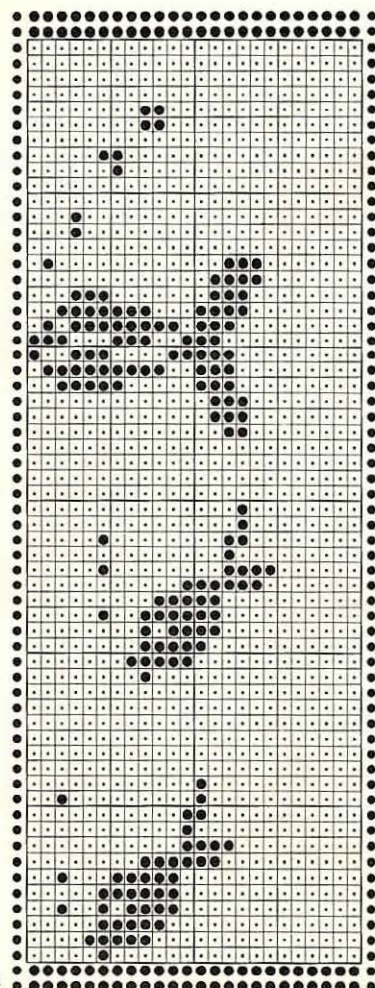




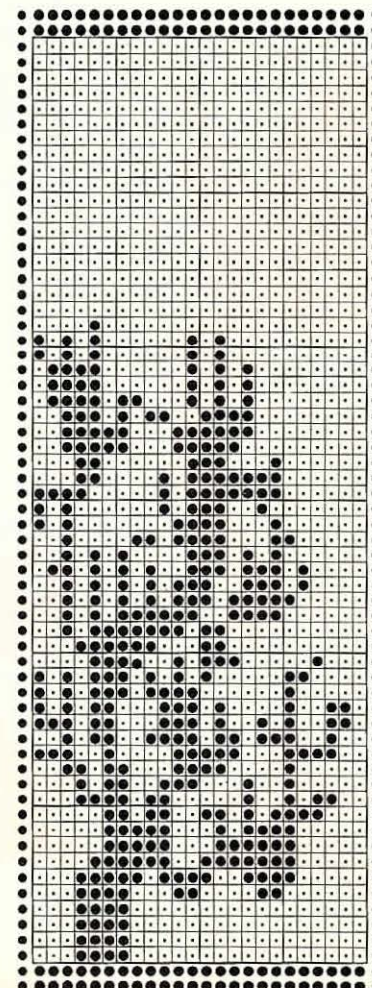
PUNCHCARD 2



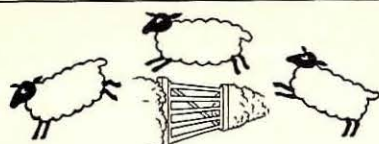
PUNCHCARD 3



PUNCHCARD 4



PUNCHCARD 5

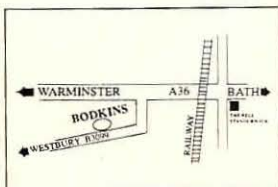


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15/28 VISA

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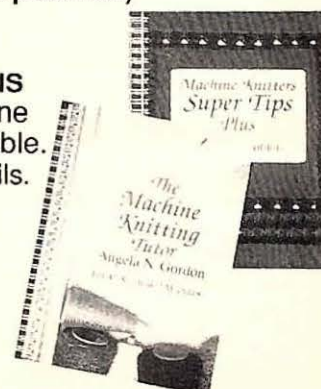
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SPOTLIGHT

MAKING USE OF THE GARTER BAR

I vividly remember how disappointed I was when I bought my garter bar. I simply cannot afford to buy gadgets and not use them. It is the only gadget I have ever bought which actually got pushed under the settee where it gathered dust for several years before I really came to terms with it. Now, like all my other gadgets, it is a real friend and I reach for it several times a week to help ease and speed up specific tasks.

Shirley Cowling

What is a garter bar supposed to do? Its original purpose was to enable us to turn our work so that we could rehang it with the plain side towards us, knit a few rows of reversed stocking stitch and then turn it back again to continue in stocking stitch or pattern. My instructions were badly translated, so I soon had to abandon them and struggle on my own.

I puzzled out easily enough how to pull my needles to hold and put the gold-coloured pieces over the needle butts and the sinker posts in order to hold the needles still with the knitting pulled slightly forward, free of the bar. Then I had to place the silver-coloured piece on to the needle heads with the latches open and draw the knitting towards me so that the latches closed and the knitting slid on to the silver piece. Yes, removing the work from the machine soon became an acquired skill.

It was the next operation that caused the most trouble. We are supposed to be able to turn the silver piece round, so that the plain side of the work is towards us, allowing the needles to lie in the grooves on the underside of the garter bar and replace the stitches on the needles. In spite of stubborn efforts on my part, repeated on many occasions as I was determined to master this skill, I have never, never succeeded in doing it! The best I have ever managed is to replace the stitches one by one on to the needle hooks with a transfer tool and even then I lost more stitches (and had to "save" them) than I transferred successfully. So that was the point at which the garter bar went under the settee and gathered dust.

Whenever I want to knit bands of reversed stocking stitch now, I know two ways to do it which are much better than using the garter bar. The first way is by taking the work off the machine with waste yarn, turning it and rehang with the plain side towards me. The second way is with my wonderful garter carriage.

However, I have resurrected my garter bar and use it constantly for various little tricks that are quicker and easier with this gadget than any other. If you, too, have a dust-covered garter bar somewhere about the house that you are feeling guilty about, you might like to find it again, dust it off and try the following techniques:

GRAFTING A SHOULDER

When you have knitted the last row of the fourth shoulder of a garment, take the stitches off the machine with your garter bar. Rehang the appropriate shoulder of the first piece you knitted from its waste yarn on to the needles you have just emptied, with the right side towards you and pulling the needles out so that the stitches are just behind the latches. Rehang the stitches from the garter bar, still with wrong side towards you. There is no difficulty in this whatsoever so long as you keep the silver piece level with the needles. Pull the second set of stitches through the first set. Knit one row at tension ten and latch off.

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Knit the ribs in a matching (or contrasting) colour in four ply yarn on twice as many needles as the mohair requires, on your standard

gauge machine. Transfer all the stitches to the main bed, placing two stitches on alternate needles. Knit one row at tension ten to enlarge the stitches. Remove the stitches from the standard gauge machine with the garter bar and replace them on the chunky machine. This will certainly work transferring from a four to five millimetre machine to a nine millimetre machine, but some chunkies are not nine millimetres, so you will have to check your make of machine.

KNITTING A STRAIGHT SLEEVE TOP ON TO THE FRONT AND BACK

When you get to the top of your sleeve, take the stitches off the machine with the garter bar. Once your shoulder is joined, hang the top of front and back, between the markers, with right side facing you, on to the needles from which you have just removed the sleeve. Replace the sleeve stitches from the garter bar, with the wrong side still towards you. Knit one row at main tension, one row at tension ten and latch off.

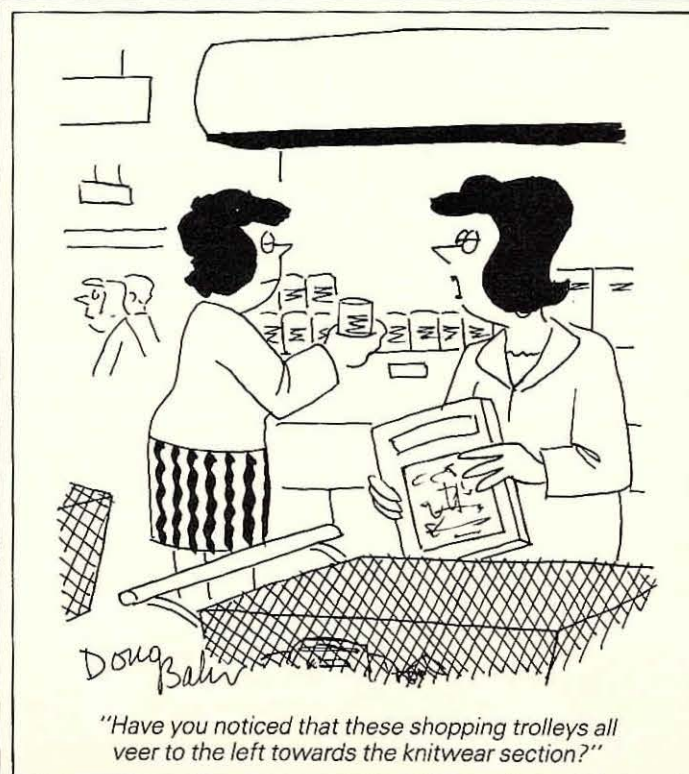
MOVING STITCHES FROM ONE MACHINE TO ANOTHER, OR FROM ONE PART OF A MACHINE TO ANOTHER

I find this useful if I am knitting ribs on one machine and then moving the stitches to a single bed machine for the patterned part. It is even more useful when I have found a glaring mistake, have partially undone something and rehung the stitches inaccurately. (This never happens to you? - I seem to manage to do it far too often!) It's no use charging on with, say, 83 stitches one side of 0 and 81 on the other side, as it is difficult to be accurate with the increases or decreases when you are forever making

mental adjustments. If you're using a punchcard it's hopeless, as the pattern will shift from the point of rehang and you will have a totally unbearable mistake in the middle of the work. Shifting the work across by that critical one needle position is child's play, once you have become familiar with the garter bar.

TAKING ONE SIDE OF THE FRONT NECK OF A JUMPER OFF THE MACHINE WHILE YOU KNIT THE OTHER

If you have ever spoilt the front neck of a jumper with a roughed-up dirty line on the "stitches-in-waiting" you will appreciate this, my last technique. When you reach the position on the front where you wish to divide the work you can avoid knitting any extra rows by this method: Thread your bodkin with a nylon cord and remove the stitches required to be joined, later, to the neckband. The second side of the work can then be removed from the machine on to the garter bar. (If you are working in pattern do make a note of the exact needles you are using, so that you avoid a mistake in the pattern when you return to these stitches.) You can now stand the garter bar upright in the needle groove of your ribber, with the knitting hanging down between the ribber and the knitter. Two claw weights at the back of the knitting will help to grip it to the ribber. I usually put my ribber carriage against the garter bar as this helps to keep it in its slightly precarious position while I finish knitting the first side. Once I have finished knitting the first side of the neck it is very easy to replace the stitches for the second side on to the correct needles and knit on for a "clean" neck every time.



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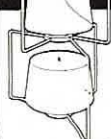
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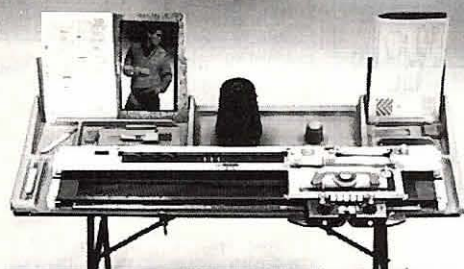
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YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

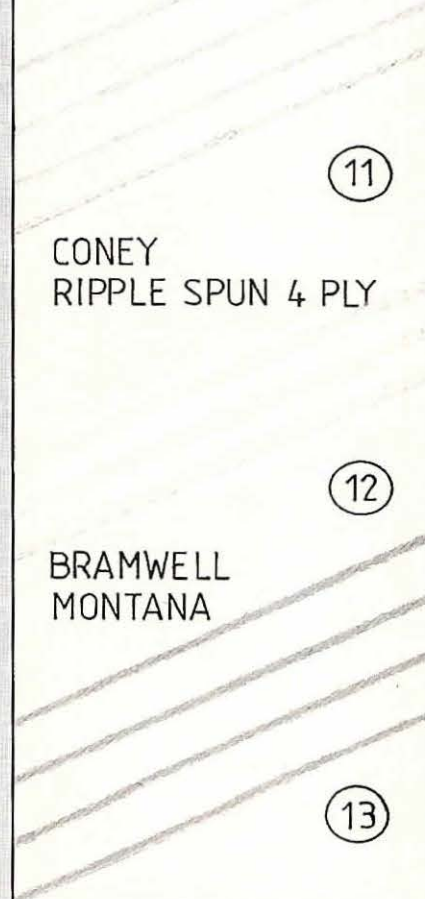
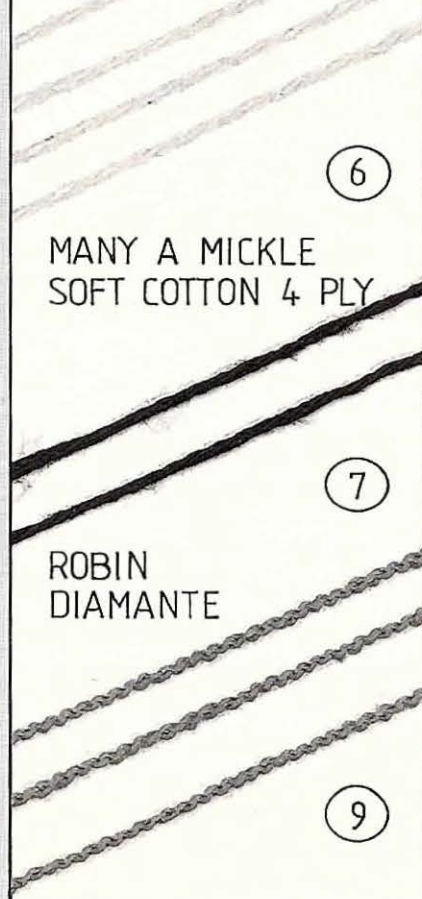
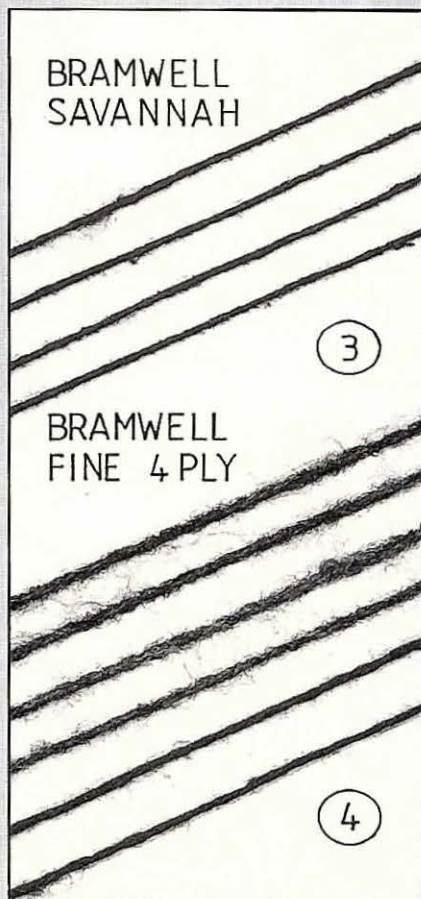
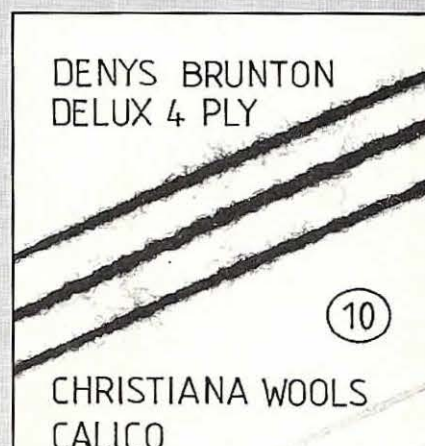
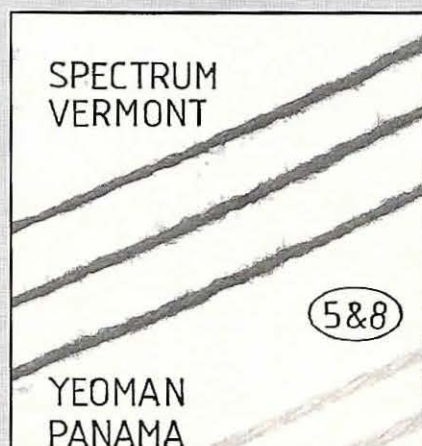
After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.



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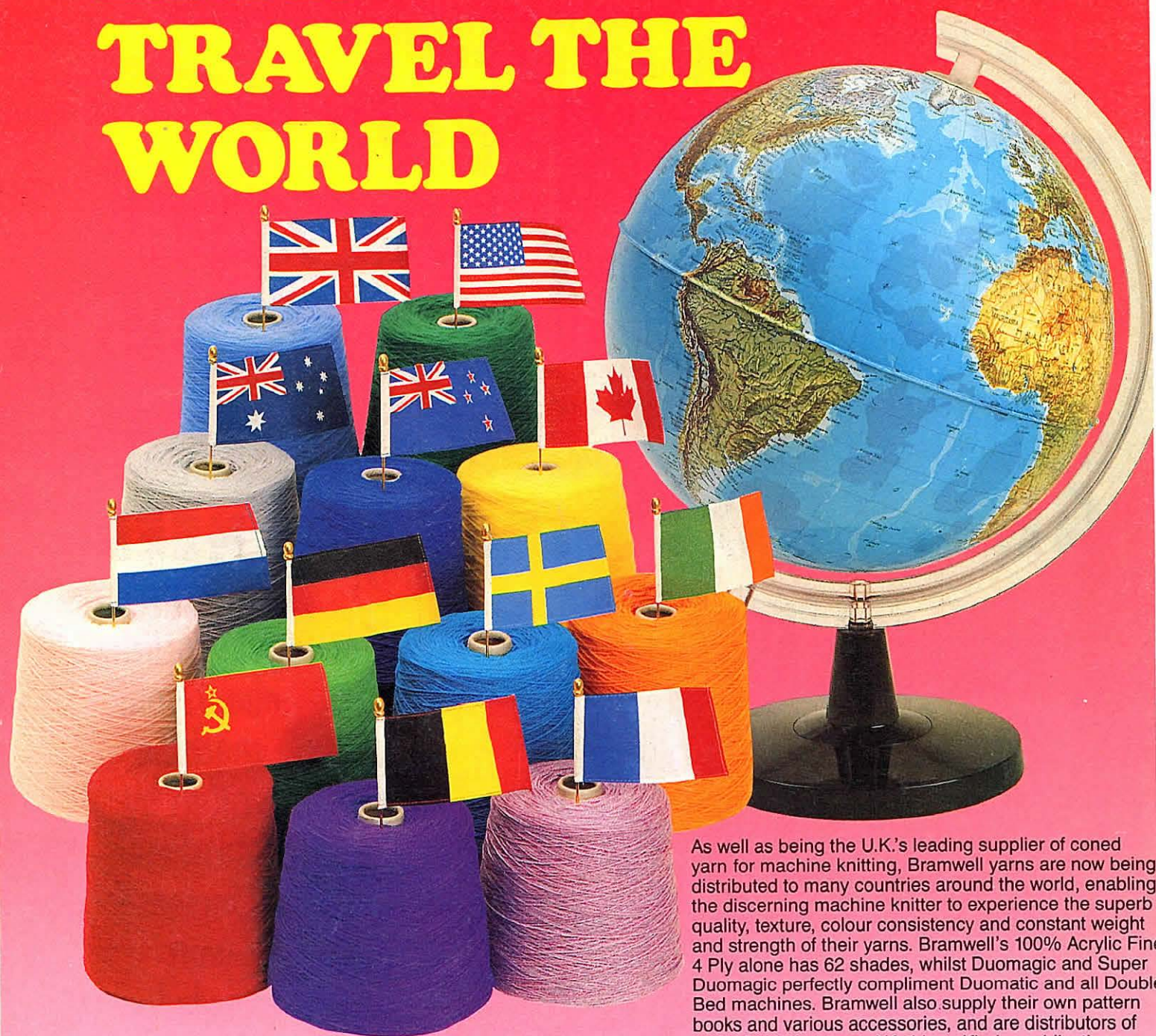
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